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*epitaphical*  
**GODFREY WEBER'S**

**GENERAL  
MUSIC TEACHER:**

**ADAPTED TO SELF-INSTRUCTION,**

**BOTH FOR**

**TEACHERS AND LEARNERS;**

**EMBRACING ALSO AN**

**EXTENSIVE DICTIONARY OF MUSICAL TERMS.**

**TRANSLATED FROM THE THIRD GERMAN EDITION,**

**WITH NOTES AND ADDITIONS,**

**BY JAMES F. WARNER.**



**BOSTON:**

**J. H. WILKINS & R. B. CARTER.**

**1842.**

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Entered, according to Act of Congress, in the year 1841,  
By HICKLING & CARTER,  
in the Clerk's Office of the District Court of Massachusetts.

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TYPE AND STEREOTYPE  
FOUNDRY

## AUTHOR'S PREFACE.\*

THE object of the present little treatise is to present *the general matters of musical instruction*, systematically arranged and unfolded from their elementary ideas.

The meaning of the expression "*general matters of musical instruction*" can scarcely require an explanation. There is a large amount of instruction necessarily *pre-supposed*, as *preliminary and preparatory*, in every department both of musical science and of musical art,—instruction which belongs in common to all the numerous branches of the subject. The doctrine of the meaning of notes, of the clefs, of the measure, of the meaning of the usual technical terms, and the like, are things with which every one must be acquainted, who is at all concerned with music, whether he be a violinist, a piano-forte player, a singer, a composer, or whatever else you please.

These things, common to every branch of the musical art, constitute *the general matters of musical instruction*, or, in other words, *the General Music Teacher*. Such a work should, accordingly, embrace that with which every one who has anything to do with music, without distinction of the particular branch to which he devotes himself, must be, or at least ought to be, acquainted. This observation applies very particularly to every teacher of music.

This general musical instruction, in the completeness and extent just explained, is as yet, so far as I am acquainted with musical literature, no where treated. We do indeed find prefaced to almost every so-called *School* or *Method* for this or that particular instrument, as *e. g.* in the *Guitar* and *Czakan School*, and the like, scattered scraps of instruction that belong under this head; as *e. g.* the properties of notes, of measure, of intervals, of keys, of the signature, and of the diatonic and chromatic genera of sounds, and the like; but these instructions are in the utmost degree incomplete, defective, incorrect, confused, and miserably thrown together in a promiscuous jumble,—a thing indeed of very natural occurrence; for not every one who may be able to write well, a school for a particular instrument, as *e. g.* a piano-forte school, a flute school, &c., *i. e.* the doctrine of the treatment and the playing of these instruments, is as a matter of course competent to produce a *general system of musical instruction*, philosophically arranged and intelligibly unfolded from its fundamental, elementary ideas; and indeed perhaps this is scarcely to be demanded of him, since he who would write a school for an instrument, as *e. g.* for the *violin*, has quite enough to do, and really accomplishes enough, if he treats, in an able manner, the doctrine of *violin playing* as such. As, on the one hand, these *general matters of musical instruction* are out of place in such individual schools; so, on the other, a *book which appropriates itself to these expressly and professedly*, is unquestionably a *desideratum*. This desideratum it is the object of the present treatise to supply. The work is intended for those, who, already in some measure opposed to the usual empirical method, wish now, whatever they may have learned from such sources, to obtain clear and extended ideas, and to have those ideas arranged in their rational and philosophical connections,—as also for teachers who wish to furnish their pupils with such ideas.

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\*This preface has been slightly condensed, by leaving out some matters of rather a local character and not so particularly applicable to this country. T.L.

As to the *compass*, which I have given to this little book, and especially the very limited extent of the fourth chapter (§§ CI—CXIII.) I will only say expressly, in addition to what has already been observed in justification of my course, in this respect, in §§ X, XI, and CXIII,—that this little work is *by no means intended to be a system of harmonic instruction in nuce [in a nutshell,] in no sense whatever a compressed epitome of my THEORY OF MUSICAL COMPOSITION*, but *only* a general music teacher, in the sense above defined, and, that a more profound investigation of the doctrine of keys, of chords, of modulation, and other things of this nature, does *not* belong to such a treatise. It is utterly impossible to dispatch these things in a general course of musical instruction, unless one is willing to present them as imperfectly, and of course as incorrectly, delusively, and falsely, as they actually have been presented in so many books of instruction on musical composition, and in so-called Thorough-base Schools, Harmony-teachers, and many others, of the like class. This remark applies especially to the works of those gentlemen who, immediately after the appearance of the first volume of my Theory, while the second was scarcely yet extant, went to work at manufacturing out of these first two incomplete volumes, their so-called Elementary books on Harmony and Musical Composition, Exhibitions of the doctrine of Harmony, Thorough-base, &c., which, generally speaking, consist of a literal transcript of a fourth part of my paragraphs, with the omission of the intermediate portions (!) and thus with the loss of the connection, and which accordingly leave unsupplied a deficiency of all the matter, absolutely essential as it is to the entireness of the Theory, which they *could* not transcribe from the subsequent volumes of my work, because the latter were not yet published. They have then offered for sale in the public market the frippery of an arbitrary amount of stolen individual paragraphs, scraped together in this miserable manner from a new system with which as yet they were but partially acquainted. By such an operation, they have stolen from me even the yet unripe fruit of a stalk but partially grown, and that too with an air that would indicate as if this fruit had been raised upon *their own field*. For, my paragraphs, positions, modes of representation, tables, figures, &c., which are different from anything heretofore taught; also my newly introduced modes of designation, (as, *e. g.*, those of §§ 41, 52, 58, 97, &c.)—they have unscrupulously transcribed into their books, as if *they* were those who ventured first to take this or that new position, and to introduce these or those new figures and signs, and the like. Thus, they have not only injured the authorized publisher of my works, in the pecuniary income of the publication, and consequently myself also in the same, but have also sought, by imposing upon the ignorance of the uninformed, to convert to themselves a portion of the small share of reputation which might perhaps accrue to me as the author of the Theory.

That the works of these gentlemen, manufactured in the manner described, cannot, in the very nature of the case, be otherwise, than in the utmost degree vicious, deceptive, and misleading; that they have, in consequence of an unwise mutilation, expressed obscurely and even falsely, that which I had taken pains to present clearly, and the like,—is as much a matter of course as it is of reality. It is especially unfortunate for *me* in this case, that those readers of such works, who know that they are intended to be drawn from my Theory, and who, imagine that they will be able, at a very cheap rate, and in a so much coveted brief form, to learn from them my doctrines, are led, on being disappointed in finding there only a universal defectiveness, a want of consecutive connection, and a deceptive superficialness, to the belief that they will find in my Theory itself the same faults.

December, 1830.

GODFREY WEBER.

## TRANSLATOR'S PREFACE.

THE origin of the enterprise which the Translator has undertaken in rendering into English the present work, is traceable to a fact in his own experience. When, some years since, he commenced a more methodical and thorough course of musical studies, he at once found himself without the requisite helps. Notwithstanding he possessed himself of such books as could be found in this country, there still remained a most obvious and important deficiency. These books were all found to be defective in two particulars; first, in *the absolute want of matter*, and secondly, in *the manner of communication*. A great many things which were continually sought for, and which it is seriously important to every musical student to know, were not to be met with in any of them. Thus a deficiency was seen to exist, which must leave the mind in ignorance, conjecture and doubt, on many points most vitally concerned both with musical knowledge and musical practice. Indeed, this defectiveness extends even to matters involved in common, every-day musical performance; and so great is the chasm which it leaves in all the instructions relating to Harmony and Composition, that the latter can scarcely be said to be taught at all. On the other hand, as it regards *the manner* in which these books present their instructions, it was found to be, as universal experience finds it to be, confused, pedantic, blind, and misleading. Their intricate and complicated forms of expression; their affected, foreign, pedantic terms; their general looseness and obscurity of style, render it almost impossible to get at their real meaning, on the one hand, while, on the other, by interposing unnecessary and almost insuperable difficulties in the way of the learner, they either dissuade him from his attempts altogether, or needlessly encumber, obstruct and retard his course of advancement.

Such a deficiency being found to exist in the necessary facilities for musical acquisition, the thought occurred, that in Germany—the garden of musical cultivation and the richest field of musical science on earth,—that land so distinguished for general research, thought, and profound scholarship—something might be found which would supply this chasm. Accordingly, after a series of inquiries, prosecuted with this view for some length of time, it was ascertained that Godfrey Weber's large treatise on musical composition—was, of all others, the work to be chosen. The reasons which have led to such a determination are briefly as follows:

*The personal properties of the man* are such as to render him pre-eminently qualified for the task of producing such a book. He possesses an able intellect, combined with a large share of common sense and a sound judgment. He is moreover distinguished by one other attribute, which is as rare as it is valuable, namely *a faculty to teach*. That simple, clear, lucid train of ideas which make every thing plain in their wake is pre-eminently his. He seems always to move in sunbeams. His thoughts, though deep and comprehensive, are nevertheless, simple and plain; and while he is peculiarly philosophical in his habits, and is always answering, in a most agreeable and satisfactory manner, the "*whys*" and the "*wherefores*" which spontaneously arise in every student's mind, he at the same time does it in such a way as not in the least to cloud his communications, but, on the contrary, rather to enhance the welcome light in which he makes us see the things he wishes to present. He moreover superadds to his other qualifications a classic and liberal education. As a writer on music, his reputation is above that of any other man in Germany.

*Godfrey Weber's treatise on Musical Composition* is the great work of his life. It is now more than twenty years since he published the first edition of this work. During this long period, it has been an object of constant attention and effort with him to add to it every possible improvement and to render it entirely a standard work of the kind, and the two subsequent editions, published, the one in 1824 and the other in 1832, bear ample testimony to the success of his endeavors. The reputation of his work has steadily risen, from the first day of its publication to the present hour, and it is probably safe to say, that, all things considered, no book of the kind holds so high a standing in Europe at the present time, as does *Godfrey Weber's Theory of Musical Composition*. The only works that can compare at all with it, are Boniface Asioli's "*Il Maestro di Composizione*," Anton Reicha's "*Traité de haute Composition Musicale*," and A. B. Marx's "*Kompositionslehre*;" but these works, though each possesses its peculiar merits and holds a high pre-eminence above other works of the kind, are still, taking all things into account, to be regarded as secondary to the work of Godfrey Weber, and especially so in their relation to this country. Their reputation is more local and specific; Godfrey Weber's more universal and general. They (especially Dr. Max and Reicha) aim more at particular excellencies; Godfrey Weber more at general and universal ones. Perhaps there could not be a better proof of the universally acknowledged merits of Weber's work, than the fact that as soon as it was published, especially in its later editions, musical writers all over Europe went to work at manufacturing books out of its materials and in imitation of its peculiar properties. Some idea moreover may be obtained of the estimation in which it is held in England, from the following remark of an English writer in A. D. 1829, to wit: "*Of all the books ever written on the science, this is the most important, the most valuable, &c.*"

This first number of the work—the one now published, constitutes the introductory portion of the entire treatise, and amounts to about one fourth part of the whole quantity of matter. Its object was to prepare the way for the remaining sections of the book; and, accordingly, it consists, as its title imports, of *General Musical Instruction*. This portion of the work was published in Germany, not only in connection with the entire system, but also in a distinct volume by itself and in the very form in which it is now presented to the American public, with the exception merely of the additions made by the translator; and it had there a very rapid and extensive sale, in this shape. Indeed, so great was the demand for it, that, on the publication of the third edition of the general treatise, a second edition of this first part was called for, before the whole work was completed. Its design and character are very fully made known by the author himself in his preface. His remarks relative to the vacancy of the field which it was intended to occupy, are emphatically true of this country. Indeed, if he could say of *Germany*,—so rich as it is in musical literature,—that he knew of no work which could adequately supply its place, how must it be in *this country*? The truth is, we have no book that compares with it. Its comprehensive grasp of subjects, its thorough and radical treatment of them, its methodical arrangement, its scrupulous accuracy, its copiousness, its admirably clear and intelligible simplicity of style, place it at a wide remove from all the other books of the kind with which we have been conversant. This portion of the work is adapted to every one who studies music in any form whatsoever,—to every one who wishes to learn to sing, or to play, (as *e. g.* the piano-forte, the flute, the violin, or any other instrument,\*) or to lead, or to teach. It embraces first principles, things which lie at the foundation of all musical knowledge and attainments. Hence it is a book which should be, not only in the hands of every *beginner* in music, but also in the hands of every one, who, though he may have studied music more or less, has never enjoyed the advantages of that enlarged, thorough, and standard instruction which this work contains.

No musical student, however, who has an inquisitive mind, or who means to make solid acquisitions in the art, will rest satisfied, until he has possessed himself of the entire work. There are many subjects of such a nature, that they cannot be treated in a brief form; and

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\* An attempt to learn to play an instrument without an acquaintance with the fundamental principles of all music, is a gross error and a great personal disadvantage. The effect must always be, to obstruct the progress of acquisition, and to render the attainment extremely imperfect, even when made.

it happens that some of these are, in music, subjects of the highest interest, and those, about which every reflecting learner of the art wishes and seeks to be informed. Take, *e. g.* the origin, the construction, and the nature of the so called *diatonic scale*: who does not wish to know, whence this scale came? what are the reasons for the respective distances between its different tones? why some of these are larger and others smaller? why the shorter distances occur just where they do? what particular effects result from the scale, constructed as it is, and what different effects would be produced by constructing it differently, &c. &c.? Take, again, the different *keys*, their character, their uses, &c. &c.;—the major and minor *modes*,—the structure, nature, effects, &c., of each, and their various appropriate uses, and the like. On these and various other topics, which, like these, require a more extended treatment than is compatible with the size of any small volume, and which indeed presuppose other instructions, connected with the science of harmony and musical composition, we all spontaneously wish to be informed. But in addition to the incentive which such a consideration furnishes for the possession of the entire work, it is to be considered farther, that the intimate connection which the more immediately *practical* holds with the *theoretical*, always renders the one more or less defective without the other. A knowledge that involves the remoter principles of the art, and surveys the whole ground, is not only more satisfactory in itself, but likewise more available. It puts a different shading upon a man's acquisitions. It gives him additional power. It enables him to wield a stronger influence. And it is for this reason particularly, that *every teacher* of music, in any of its forms, should be advised by all means to avail himself of what is contained in such a work. Were he but apprised of the additional ability with which it would enable him to execute, and the additional success which it would cause to fall upon his labors, he would not be without it. It is to be farther observed on this point, that the subsequent three numbers of the work are by no means *theoretical* in the sense of *non-practical*. The most that can be said is, that the instructions they embrace are not so *immediately* and *directly* connected with a practical execution of music, as those of the first number, though, at the same time, they do hold a *real* and a very *important* connection with music in all its branches. The word *theory* seems to be rather an unfortunate one to be used in this connection. To the apprehension of many persons, it seems to carry the idea of something that is far removed from the practical and the useful, and that is attended with no real, substantial advantages; while, in point of fact, the term, as employed in the present case, designates a body of principles and a mass of knowledge which is practical in the very highest degree, and which sustains very much the same relation to musical action, as a helm does to a ship, or a guide to a traveler, or sun-beams to all our operations in the external world.

The *Dictionary of Terms*, as found in the original copy, consisted only of *Italian* words. It was adjusted to a state of things materially different from what is found in this country. On the one hand, the Germans use but few musical terms, except either such as are borrowed from Italy, or those which are taken from the ordinary, every-day language of their own country, and which of course are easily understood without explanation; while, on the other hand, so far as any general vocabulary is requisite, Germany is so well furnished with large and able works of the kind, that anything more than a very succinct and specific summary of terms, in such a place as Doctor Weber intended his to occupy, was uncalled for. But in this country, the state of things is entirely diverse; and accordingly, in adapting this part of the author's work to the wants of the American musical public, it was found necessary entirely to remodel and very greatly to enlarge it. Hence, instead of being a condensed vocabulary of Italian words merely, it has been converted into a *Universal Dictionary of Musical Terms* in general. Among the books of which the translator has availed himself in this part of the work, is the large and able "*Universal Lexicon der Tonkunst*," of Doctor Schilling and others.

The articles which have been added by the translator are marked with a star (\*), and in cases when the article itself was found in the original, but its *treatment* has been added by the translator, the star is placed *after* the article, and immediately in front of the added matter. If this Dictionary of Terms should prove useful in any measure correspondent to the amount of labor bestowed upon it, it will be found a valuable appendage to the work.

For the accommodation of those who may not have access to a piano-forte, a plate representing the key-board of this instrument, is added at the end of the book, for reference in all cases where the keys of the piano-forte are referred to in the work, as is the case particularly in those sections which treat of the intervals, namely, §§ XXXII—XLVI.

As it respects the manner of using this work, it is to be observed, that, inasmuch as it consists of one entire system, consecutively connected together, it will be necessary always to have studied the previous parts, in order to be prepared to understand the subsequent ones. It should be a principle with the student, in using this book, to conquer every inch of the ground as he passes over it, to get fully and perfectly in possession of all the preceding matter before he attempts any of the following. If he adopts this course, his way will always be pleasant and clear, and will conduct him on, by an easy and sure progress, to the attainment of the object of his wishes.

The amount of labor involved in the translation and editorial superintendence of a work like the present, can be duly appreciated only by those who have had personal experience in the same department of effort. Suffice it to say, however, it is such as would never have been undertaken by the present translator, but from the conviction stated at the beginning of this article, namely that a work of this kind is seriously called for by the musical interests of the country. In a pecuniary point of view, it will be far less profitable, (if indeed it should ever be profitable at all,) than are the other musical works already extant. The price put upon it is very greatly below what is due for a work of its size and character.\* It was the intention of the proprietors, however, in fixing its price, to remove every possible obstacle to its universal circulation, and especially now, while it is on the threshold of its introduction into this country, to avoid every thing that should tend in the least to keep our American musical community either from an acquaintance with its merits or from a participation in its advantages. The time, it is presumed, cannot be distant, when works of this kind will be held in just estimation in our country, and will be adequately sustained by the public patronage.

Boston, January 15, 1841.

JAMES F. WARNER.

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\* The subscription price is more than 30 per cent. below the price of the same work in Germany, though the German copy is not near so well executed as the American one.

# GENERAL MUSIC TEACHER.

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## CHAPTER I.

### PRELIMINARY.

#### GENERAL IDEA OF MUSICAL SOUND, OF THE MUSICAL ART, AND OF MUSICAL COMPOSITION.

##### DIVISION I.

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##### MUSICAL SOUND.

##### § I.

IN order to acquire a just and accurate idea of *musical sound* and of *the art connected with musical sound*, i. e. *the musical art*, we must begin with the idea of *sound in general*.

Under the term *sound* we comprise every thing in general which is perceptible to our sense of *hearing*, every thing which we perceive through *the ear*, or, in a word, every thing *hearable*.

Every such sound consists, as we know, in the sensation excited on our ear by the oscillation (the shaking or vibratory motion) of a body whose vibrations are conveyed to the nerves of our ear, or to our organ of hearing, by the air, or by any other intermediate body, where the sensation is excited which we call *hearing*. (Hence Chladni very correctly defines the idea of *hearing*, in a physiological point of view, in the following manner: "Hearing is nothing else than a vibratory motion perceived by means of the auditory nerves." Acoustics, § 231.)

An essential difference of sound, however, depends upon the circumstance, whether such vibrations are of one and the same degree of quickness, or a part of them are more quick, and another part more slow.

A sound of the former species (*i. e.* where the vibrations are all equally quick or equally slow) may be named a *simple sound*; in the language of art, it is called a *musical sound*. Our ear is capable of distinguishing, in the case of such a sound, whether the vibrations are *quick* or *slow*; and in so far as we perceive the sound as consisting of *slow* vibrations, we call it *low*; and in proportion as we perceive it as consisting of vibrations following one another in *quicker* succession, we call it *high*.

A musical sound which we recognize as a sound of a definite *pitch*, we usually denominate a *tone*.

From this analytical view of the subject there arise the following definitions :

*Sound* is the hearable action of a vibrating body.

A *MUSICAL sound* is a simple or unmixed sound, a sound of a perceptible, determinable pitch.\*

A *tone* is a musical sound of a known pitch, a sound regarded as being of a certain height.†

In contradistinction from the simple sounds above mentioned, we may call those which do not consist of vibrations of one and the same velocity, *mixed sounds*. The vibrations in this case are so totally *dissimilar* among themselves, that the ear cannot distinguish a definite pitch of sound in them, and hence they may be denominated *confused sounds* or *sounds of an indistinguishable, unknowable pitch*, or *mere sounds, toneless, unmusical sounds*, because the ear perceives a sound, but no tone—no sound of a recognized or of a recognizable pitch. We also use the term *noise* for a sound of this character. (Comp. § V. at the end.)

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## § II.

For the sake of more perfectly elucidating and establishing the definitions just given, we will subjoin a few experiments as examples and illustrations.

1. *That sound is the effect of the vibrations of a body*, can easily be shown. If *e. g.* we bend together the two ends of a tuning-fork, and then suddenly let them go, they immediately spring apart, but do not at once remain at rest in that position, but continue to oscillate back and forth for some length of time. We can feel this oscillation by our hand, and possibly even perceive it with our eye. Such vibrations, in the case of long, rather thick and moderately strained strings, are still more obvious to our senses. As long as the trembling or vibrating motion of such a body continues, we hear the sound, and its strength diminishes co-ordinately with the strength of the vibrations, until at length the one vanishes and disappears with the other.

A sound is strong or weak, just according as more or fewer parts of a greater or a smaller body are put into a strong or a weak vibration.

The appropriate bodies for the production and communication of vibrations, and consequently for the generation of sound, are *elastic* bodies.

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\* *i. e.* A sound whose pitch *may* be ascertained, a sound which *can* be distinguished as a high sound or a low sound, though not necessarily thus distinguished in fact.

† *i. e.* A sound which is not only *capable* of being distinguished as high or low, but which actually *is* thus distinguished, a sound which is regarded and treated as having a particular pitch, as *e. g.* when we conceive or speak of a sound as represented by a letter of the alphabet, we conceive and speak of it in its character as *a tone*, because the letters which are thus employed always represent musical sounds which are of *a certain definite pitch*.

So also when we speak of a musical sound as employed in a *tune* or in musical composition generally, we speak of it in its character as *a tone*; because a musical sound considered in such a connection necessarily involves the idea of some particular *pitch*.

TRANSLATOR.

Thus *e. g.* a moderate stroke on a bell, on a strained drum-head, &c. produces a louder sound, than a far stronger stroke on a piece of lead or on slack leather: for, bell-metal is very elastic, whereas lead is not, and leather becomes so only by being strained. And hence also, the sound of a bell becomes dull and languid when it does not hang freely, but stands on the ground, or in some other way rests strongly against some impeding body and is thereby obstructed in its vibrations.

For this reason, particularly elastic bodies are employed for musical instruments, as *e. g.* bell-metal for bells,—steel for tuning forks, for steel piano-fortes, for æolian harps, for steel harmonicas,—strained wire or gut for stringed instruments,—glass for glass-harmonicas, and the like. In organ pipes, and especially in the labial or lip pipes, (the so called flute apparatus,) and in other wind instruments, the column of air contained in the pipe is itself the vibrating, sound-giving body, which is put into a vibratory motion by the friction arising from a current of air thrown into the pipe, and is thus made to produce tones.

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REMARK.

In the so called *tongue or reed pipes* of the organ (*tuyaux à anche*), the tongue or reed, rather than the column of air, is the body that determines the sound,\* while the body of the pipe and the mass of air vibrating therein seem rather only to modify the *character* of the sound, and to give it its peculiar *impress (timbre)*, its *characteristic qualities*, than to determine absolutely its *pitch*—the velocity of the vibrations—the so-called *quantity* of the sound. It hence appears, that the pitch of sound in the case of a tongue or reed pipe depends only in part upon its greater or less length, and depends essentially upon the length and stiffness of the tongue, so that we can at pleasure tune one and the same pipe, at one time, high, and, at another time, low,—the length of the pipe continuing the same,—and can produce very low tones from *very* short pipes; and indeed, we can produce a variety of tones, at our option, from one and the same *body (corpus)* of a tongue or reed apparatus, *at the same time*,† all which could not take place, if the mass of air enclosed in the body of the pipe were alone the tone-giving and tone-determining body.—Now since the pitch of sound in the case of the tongue or reed pipes is not *entirely* dependent upon the length of the column of air, and depends in general upon the magnitude and form of the body of the pipe, and thus the quickness of the vibrations of the tongue or reed seems to be more or less obstructed and retarded by the counteraction of the greater or smaller column of air,—a fact very clearly apparent in the case of several other wind-instruments with reeds (as *e. g.* the clarinet, the bassoon, &c.),—so it would be very interesting to go into a more nice and exact inquiry, *in what respect* the tongue, at one time, and the column of air, at another, determines the pitch of the sound, and particularly, whether the second, third, and more species of vibration, as they are called by *Chladni*, takes place in the tongue or reed pipes as they do in the pipes of the flute apparatus,—inquiries which are clearly of the utmost importance and of a most material practical bearing, while yet we find them

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\* As I have shown in my Acoustics of wind instruments, in der *Leipziger allgem. musik. Zeitung* V. Jan. 1816, S. 35, and in der *Ersch-und Gruberschen Encyklopädie der Wissenschaften und Künste*, 10. Band, Artikel *Blas-instrumente* § 3, where I have attempted to turn the fact to practical advantage.)

† As has already been demonstrated by F. Kaufmann's *Trumpet-Automaton*.

to have been but very superficially touched upon, even if at all, by our excellent *Chladni*.\*

Thus I had written in the first and second editions of this work, in the years 1817 and 1824. Since that time, we have been laid under great obligations to our distinguished mathematician and writer on Acoustics, *prof. W. Weber*, for most interesting developements on all these points, which he has arranged into an article in the journal *Cæcilia*, Vol. XII, expressly for musicians and musical instrument manufacturers.†

The question, how *the human vocal organs* produce their sounds, I believe I have treated somewhat more satisfactorily than had heretofore been done, in a copious essay devoted to that subject in the first number of the same periodical, where, as I trust, I have also thrown some new light upon the afore-mentioned questions.‡

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### § III.

(2.) *That a high tone is the product of quick vibrations, and a lower one is the effect of slower vibrations*, may be seen from the circumstance that the oscillations of very low sounding strings can be perceived by the naked eye, while those of a higher tone, cannot be thus perceived, because the higher the tone, the quicker are the vibrations, and therefore, as tones ascend in pitch, the oscillations become continually less and less apparent, until at length they are no longer at all perceptible.

We may say of a tone which makes twice as many vibrations in a given time, as another, that it is *twice as high as the other, or only half as low*.

One can easily anticipate the fact, that a tone which is twice as high as another is called its *octave*. Farther on, this term will be more perfectly explained.

Whether a body makes quick or slow vibrations, depends upon different circumstances, some of which we will here specify.

(a) In the first place, other things being equal, a *long body* regularly vibrates slower than a *shorter* one; consequently the former sounds lower, and the latter higher. Hence *e. g.* we have long strings on the piano-forte for the low tones, and shorter ones for the higher tones; hence, long pipes in the organ for the bass, and short pipes for the higher tones; hence, the short octave flute sounds high, and the long bassoon low; hence, the tone of the violin string is higher when it is pressed down upon the finger board, for in this case its entire length does not vibrate, but only that shorter portion which lies between the bridge and the finger.

Now since the quicker are the vibrations of a body, the higher is the tone, and the shorter is the body; and in exact proportion as the length of the body is increased, the quickness of the vibrations—the height of the tone—is diminished; so the quickness of the vibrations, or the height of the tone, is in *inverse proportion* to the length of the vibrating body.

In some kinds of bodies this inverse proportion is of such a species, that a body of a certain length vibrates twice as fast as another body of double the length; and only half as fast as one that is but half as long, while the

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\* § 71 of his *Akustik* and also in his *Neuen Beiträgen zur Akustik*, Leipzig, 1817, S. 64. zu § 68.

† Comp. also the same, I Bd. (Heft I.) S. 94; VIII. Bd. (Heft 30.) S. 91; XI. Bd. (Heft 43.) S. 181; XII. Bd. (Heft 45.) S. 1.

‡ Comp. also *Cæcilia* I. Bd. S. 81; IV. Bd. S. 155, 229; VIII, S. 146.

circumstances in all other respects are precisely the same. *e. g.* Of two strings, which are exactly alike on all points, except that one is only half as long as the other, the former makes just two vibrations while the latter makes but one; the tone produced by the first is *twice as high as that produced by the last* (or but half as low), and the tone produced by the latter is *twice as low* (only half as high) as that produced by the former. Mathematically expressed, the proposition stands thus: in the case of two strings whose lengths are to one another as 1 to 2, the velocities of the vibrations and the heights of the tones are to one another as 2 to 1.

The same proportion holds good for the most part, under otherwise the same circumstances, in relation to the column of air, producing tones in organ pipes and in other wind instruments; but it does not apply to such cases as that of the transverse vibrations of a tuning-fork, or of any other similar bar; for such an article vibrates *four times* as quick as another *twice* as long, and only *a quarter* as quick or *four times* as slow as one *half* as long. Mathematically expressed, the pitches of the tones in two instruments of this species, otherwise alike, are to each other inversely as the squares of the lengths.

(b) *Secondly*, a body regularly vibrates faster and gives a higher tone, the more stiff it is. Thus the stiffness of a body does not, like the length, stand in *inverse* proportion to the height of the tone, but in *direct*. In strings vibrating transversely, this proportion is of such a nature, that a string, in order to its vibrating *twice as fast* as another, must be strained with *four times* the degree of tension. Mathematically expressed, the idea is as follows: In the transverse vibrations of two strings, in all other respects alike, the velocities or pitches of the tones are to one another as the square roots of the distending forces.

(c) The greater or less *thickness* and *hardness* of the sounding bodies has also an influence upon the quickness of the vibrations; and indeed a double and opposite influence.

At one time, namely, a thicker and harder body vibrates slower than a more thin and soft body. That is to say, the transverse vibrations of a string which is *twice* as thick as another, all other things being equal, are only *half* as quick, and thus produce a tone only *half* as high as the other. In this case, accordingly, the thickness of a string and the height of its tone are again in inverse proportion to one another. Therefore, for stringed instruments we use thicker strings in order to produce the lower tones, and in part also strings wound with metallic wire.

But at another time, the greater thickness of the body, in so far as it at the same time increases its stiffness, makes the vibration quicker and the tone higher, so that *e. g.* the transverse vibrations of a bar, fastened at one end—a bar that is *twice* as thick as another bar, vibrates *twice* as fast as the latter. Hence the fact that the tone of a tuning-fork does not become higher, but lower, by filing its bars or shanks thinner; because by being thinned they lose in stiffness. Here we have also an explanation of the fact, that if we strike on a somewhat freely suspended metallic cannon, or on an anvil standing freely, a far higher tone is produced thereby than the large size of the body would have led us to expect. For the same reason it is, that most church bells do not sound near so low as we should, from their magnitude, presume they would; and we might obtain as low a tone (not indeed so strong) from a very much smaller, though proportionably thinner, bell, either of metal or even of glass; and hence it happens, that the tones of the bell on the stage perform their imitations with a very considerable degree of deceptiveness.—(It may be a result of a similar cause, that a very thinly wrought bassoon or oboe reed, or clarionet reed, more easily produces the low tones than the high ones,

whereas a thicker and consequently a stiffer reed is better adapted to the higher tones.)

These and *many other circumstances*, whose complete treatment does not belong in this place, determine the pitch of the tone. Thus, in many cases, the pitch of the tone depends upon the form of the vibrating body, upon the manner and direction in which it is struck, upon the touching of this or that centre of vibration, and upon other similar circumstances, as *Chladni* has clearly shown in his able developments on this subject.

But how, in particular, the pitch of tone in the case of a column of air in a *wind instrument* or in a *pipe* generally, is determined, I have shown in an extended article on *the Acoustics of wind instruments*, published in the Leipzig General Musical Gazette.\* The subject must here, however, be entirely passed over, with the exception of the few points adverted to merely for the purpose of elucidating the abstract definitions given in § I.

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#### § IV.

(3.) We may be aided in obtaining a more clear and sensible apprehension of the difference between *mere sound*, *musical sound*, and *tone* (§ I) by the following example. If both ends or shanks of a tuning fork are equally long, equally thick, equally stiff, and equally hard, in short, are in all essential particulars exactly alike, there is obviously no reason why the one should vibrate quicker or slower than the other. The fork will therefore vibrate uniformly, and will thus produce a pure *musical sound*, a sound which can be recognized in point of pitch, and which, on being thus recognized, can farther be regarded as a *tone*.—But conceive, in contrast to this, a tuning fork, one of whose shanks is longer than the other, or thicker, or made of softer, less stiff steel,—or a string, a bar or other body, which perhaps is thick and hard at one end, but thin and soft at the other: if we set such a body into a vibrating motion, the vibration will be slow at one end and quick at the other. Conceive farther a body of unlike form, as *e. g.* an unformed block or a board, on which one strikes with his hand, a waggon rolling over the pavements, and the like. Such a body will of course produce vibrations of a very dissimilar character: those of the one part will check, disturb, and confuse those of the other; the body will sound high and low at the same time, in a confused jumble; and in such an entire want of all order and unity, of all symmetry and proportion in these heterogeneous vibrations, no definite pitch of sound will be distinguishable, but merely a confused complication of sounds of different pitches, an irregular *noise* of indeterminate height or lowness. So also, if several adjacent keys of an organ be pressed down at once with the palm of the hand or with the whole fore-arm, we hear only an indistinguishable buzzing, a confusion or chaos of sounds; and if we perform the same experiment on the higher keys, a horrible howling is heard: and if with the louder low register of the bass, a dull rumble is heard, similar to the roaring of thunder. But what we hear in either case is no *tone*, no *musical sound*, since a definite pitch can no more be distinguished in this case than in the rattling of a waggon, in the roaring of thunder, in the rush of a water-fall, or in the voice of a man who does not sing, but speak.

To produce uniform vibrations and therewith the purest possible musical

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\* See Leipz. allgem. musikal. Zeitung, V. 1816, Nr. 3, 4, 5, 6, 41, 42, 43, 44, 45, und von 1817, Nr. 48 u. f. und im 10. Bande der Ersch'schen Encyclopädie d. W. u. K., Artikel *Blas-instrumente*.

sounds, is the design of all properly *musical instruments*, down to the *kettle-drum*, whose head, every where of equal thickness and uniformly strained in all directions *i. e.* purely tuned, gives an entirely distinguishable musical sound. The instruments of a lower grade, on the contrary, cannot properly sound, but only make a noise, clink, crackle, bustle and the like, and therefore do not deserve the name of musical instruments: as, *e. g.* the *drum*, in which two different heads are found, irregularly strained, and the vibrations of the lower head are continually brought into disorder by the additional so called sound-strings, strained under it. The same is true of all the so called Janizary instruments, the so named Turkish *Becken* or *Cinellen* (Piatti), of the *triangle*, the *tamtam*, the *gonggong*, the *bell-tree*, and the like, all which may indeed sometimes be employed in music with good effect, in connection with voices and other instruments, but always only as mere accessory ingredients—only as an apparatus for making *mere sound*.

It is not indeed in the power of our proper musical instruments entirely to prevent *other vibrations* than those corresponding to the tone aimed at, smaller accessory vibrations, occurring together with that; so that, with and besides the tone that is struck, still others also which are higher, sound at the same time. Thus *e. g.* together with the tone of a freely vibrating string of our stringed instruments, still a mass of so called accessory sounds or tones are produced at the same time: namely, one whose vibrations are just twice as quick as those of the principal tone,—another which accomplishes *three vibrations* in the time that the principal tone makes *one*,—still another which vibrates *four times* as fast as the principal, &c: and hence the tones themselves, which, in respect to the velocities of their vibrations, are to one another as 1 to 2, as 2 to 3, as 3 to 4, &c.\* All these accessory vibrations or accessory tones are after all so light, almost so inaudible, that they can produce no effect at all and consequently can do no injury.

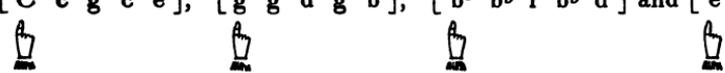
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REMARK.

Many have imagined and taught, that such a connected sounding of the so called *natural*, or, as *Prof. Maass* very appropriately names them, *participating tones*, belongs so materially to the essential nature of a musical sound, that, in its absence, there would be no proper musical sound!—and others have taught that at least this associated sounding constitutes indisputably the agreeableness of the tone.

The contrary must certainly be self-evident to every one who will only consider the following things. In the first place, what are the tones which thus gratuitously sound in connection with the principal tone of a transversely vibrating string? They are its octave and its fifth, and a sound which is not quite so high as the seventh of the double octave, &c.; thus, *e. g.* with the tone C, the accessory tones *c* *g* *c̄* *ē* *ḡ*, and a tone between *ā* and *ā#* or *b̄b*, and besides, a mass of others, a part of which cannot be designated by notes, so that thus (not to reckon the last at all, but only to bring five into the calculation), in striking the keys C, *g*, *b̄*, *ē*, the following chords are sounded at the same time :

[ C c g c̄ ē ], [ g ḡ d̄ ḡ b̄ ], [ b̄b̄ f̄ b̄b̄ d̄ ] and [ ē c̄ b̄ ē ḡ# ];



\* See *Chladni's Akustik* § 52. S. 67; *Kirnbergers Kunst d. reinen satzes*. 1 Thl. S. 144., auch der Artikel *Beitöne* in der *Encykl. V. Ersch*, u. a. m.

the amount of which, in a condensed form, is as follows :

Sounds struck together.	Sounds occurring together.			
[ C g b <sup>b</sup> ē ],	[ c ḡ b <sup>b</sup> ē ],	[ ḡ d̄ f̄ b̄ ],	[ c̄ ḡ b <sup>b</sup> c̄ ],	[ ē b̄ d̄ g <sup>#</sup> ],
				

or,

C	c	g	g	b <sup>b</sup>	c̄	ē	c̄	ḡ	b <sup>b</sup>	d̄	ē	f̄	ḡ	b <sup>b</sup>	b̄	b̄	d̄	c̄	g <sup>#</sup>	
																				

(The tones designated by the hand are the ones struck, and the rest are the associated accessory tones). Now these tones are for the most part not only foreign to the harmony, but even to the key itself. In the second place, the duplicates, occurring in such combinations of tones, are not of a like pitch, but, e. g. the mathematically pure fifth to the base tone—the accessory tone *g*, is heard higher than the *g* fixed by the temperament and simultaneously occurring here as the fundamental tone of the *g* string. Finally, in the third place, four additional tones sound in connection, which are somewhat lower than  $\bar{b}b$ ,  $\bar{f}f$ ,  $\bar{a}a$  and  $\bar{d}$ , besides a mass of others; (to say nothing of parallel fifths, or the so called forbidden fifths, which incessantly occur in connection with such associate sounds)!

If one takes all this into view, he will readily be convinced that the associated sounding of the accessory tones of a string is so far from belonging to the essential nature or to the beauty of a musical sound, that the positive *injuriousness* of such an imperfection is prevented *only by the inaudibility* of these associated tones.

This becomes still more evident, if one considers farther, that, with the tone of a *wind instrument*, no such accessory tone occurs. Now, were the opinion in question a just one, the tone of a wind instrument would not be a proper one or at least it would not be a perfect one. Whereas, on the contrary, our ear recognizes it, not only as a real, and as a proper, but even as a particularly agreeable tone; and indeed it is very highly probable, that its special agreeableness is chiefly due to the fact itself, that it has, mixed with it, no such gratuitous, associated tones: as also the delicacy and mellowness and the peculiar flute-like character of the so called flageolet sound of stringed instruments depends unquestionably, in a great measure, upon the circumstance that there can never, or at least extremely seldom, be mixed therewith any gratuitous accessory sounds.\*

And if one still farther considers, that those accessory tones which we have thus far named, occur only in *some* species of bodies, whereas in the case of many *other bodies*, *others* occur which are, to some extent, of an entirely different character, and, so to speak, musically irrational accessory tones, he will see that there is no possible ground for the opinion that the associate sounding of accessory tones, whether of the one species or of the other, pertains to the essential nature or to the beauty of the tone.

In view of this, we must pronounce it an instance of folly, though one of common occurrence, that many have imagined it necessary, in order to rendering the sound of an *organ* a proper genuine musical sound, that, together with every tone struck, there must sound at the same time accessory tones similar to those of vibrating strings, from peculiar and distinct accessory pipes (registers of *fifths*, *thirds*, and of *mixed intervals*!)

\* Comp. the article *Beitöne* in the *Encyklopädie*, above referred to, 8r. Theil, S. 390, and my *Akustik der Blas-instrumente*, which has been heretofore mentioned.

For, it is clear from what was said above, that by this means the organ sound is robbed of an advantage which it otherwise holds over the sound of stringed instruments, since we in this way give it the impurity of the string-sound, not indeed distinctly perceptible, but yet, to say the least, conferring no advantage.

But let us hear how such registers sound! Not indeed perceptibly ill, so long as enough other registers are connected with them wholly to overpower their sound: but when, on the contrary, they are concealed by so few other registers, that they can be distinctly heard, no man with ears can deny, that they produce a motley and horrible jarring of sound that is absolutely lacerating to the ear and to the feelings.

But, secondly, as it respects the assertion that such registers of the organ give a peculiar energy and keenness to the sound, I have more than once tried to convince myself of the truth of the assertion; but though, on the introduction of these registers I could indeed perceive an increase of noise, I have never been able to perceive any strengthening of the musical sound which could not have been produced at least as well, and indeed much better, by registers giving other tones—the proper tones concerned or perhaps their octaves. *Dr. Chladni* undoubtedly made similar experiments, for, he very laconically and dryly says:\* “So far as I can judge, all mixed registers are good for nothing; for, their effect is rather to increase the noise than to strengthen, in an agreeable manner, the musical sound.”†

Since many musically learned men have carried their veneration for these natural accessory tones of a vibrating string, so far, that they have endeavored to found and erect thereon the entire so called system of musical composition, though in more recent times there has been a partial recovery from this dream, I shall pretty soon advert to this subject again in a following remark. (Page 23.)

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## § V.

I must not omit to remark, in this connection, that our use of the terms *musical sound* and *tone* is not entirely uniform.

In the first place, we sometimes employ the word *tone*, where we are speaking not merely of tones of a definite pitch, but of musical sound generally and of its nature, without reference to it as being high or low. For, we not unfrequently *e. g.* say of an instrument, that it has a strong, a fine, an agreeable, a delicate, or a rough *tone*, by which we mean only the strength, the fullness, or in general, the peculiar character of its sound. The expression, *character of tone* [*tonfarbe*], is also, as one perceives, improper.‡

On the other hand, the term *musical sound* [*Klang*] or the simple term *sound* is not unfrequently used where we are speaking of *sound in reference to its pitch* [*tonhöhe*], &c.

It is also among the imperfections of our musical language, that it affords us, for the designation of the entire class of sounds which we have above denominated confused, toneless sounds, sounds having no distinguishable, recognizable pitch, no distinct common name appropriate to all sounds of this sort. The above appellations are mere circumlocutions, and not properly names: while the term *noise*, on the contrary, though applicable in some cases, is not appropriate to all the varieties of this class, as *e. g.* to thunder, to the report of a cannon, to the voice of a speaker, and the like.

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\* In der Anm. zu. § 185 seiner Akustik.

† *Equidem censeo!* [So I think!] Comp. our work, § 544, and the periodical, *Caecilia*, Band IX. S. 156; Bd. X. 143; Bd. XII. S. 190.

‡ *i. e.* It should be *character of MUSICAL SOUND* [*Klangfarbe*.] Tr.

## DIVISION II.

## THE MUSICAL ART,—MUSICAL COMPOSITION.

## § VI.

Having in the preceding paragraphs, somewhat fully explained and illustrated the proposed ideas of musical sound and of tone, we pass now to a definition of the idea of THE MUSICAL ART.

The power of producing sounds, of expressing, communicating, and, in general, of making our feelings intelligible to others thereby, is distributed among created beings in very different degrees. Many creatures, as *e. g.* fish and worms, do not possess it at all. Others can indeed produce sounds, but still no proper tones, as *e. g.* the horse, the crow, &c. Others again are capable of producing genuine tones, as the nightingale and human beings.

Man possesses not only the power, voluntarily to produce, on the one hand, *mere* sounds, and, on the other, *musical* sounds; but he has also cultivated and improved this double faculty to a far greater extent than any other creature, and has formed for himself (1) *an art of speech*, and (2) *an art of tone or of music*.

(1.) A sound, whether it be a mere sound or a strictly musical sound, is capable, even by itself alone, and perhaps merely by its peculiar character, of expressing *a feeling*, as *e. g.* pain, pleasure, anxiety, desire, anger, &c.; though it cannot indeed express *thoughts* and *ideas*, *things* and *events*. But man has invented the art of *voluntarily articulating* the sound of his voice, *i. e.* of forming it into *words*, and of designating, by such articulate sounds, not merely general feelings, but also things, events, thoughts, and abstract ideas: he has invented *speech*, the art of expressing by *words* what he is capable of *conceiving in his mind*. Indeed, he has improved this faculty into *an art*, in the higher and appropriate sense of the word; he has learned to adjust his language to the laws of beauty, and thus has created the arts of *rhetoric* and of *poetry*.

(2.) But he moreover possesses also the power of producing *tones* (either articulate or inarticulate), and of thereby expressing feelings, and of thus, as it were, *speaking in tones*. This faculty also he has cultivated according to the laws of beauty and elevated into a proper art—the *art of music*. *The musical art, accordingly, consists in the expression of feelings by means of tones.*

In this definition the art is designated according to its highest and most appropriate ideal and more poetic character or operation. In the prosaic, real world, however, music is prosecuted also merely for the pleasure of the

ear, except in cases where it is done with a view solely to the display of individual mechanical skill in the art; and hence, it may be defined to be *the art of agreeably exciting and entertaining the ear by means of tones.*

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§ VII.

The technical *materials* of our art are, accordingly, *tones*; whether tones of the human voice or other tones.

That is to say, we have discovered the art, not merely of producing tones from ourselves by means of our voice, but of producing them also from inanimate musical instruments.

Music which consists in the tones of an inanimate instrument, is called *instrumental music*. *Vocal music*, on the contrary, or *the music of singing*, is that which consists of human tones, and indeed properly of *articulate tones*, where *words* are expressed in tones; (for, a singing without *words* does not properly deserve the name of vocal music, because the human throat in that case only performs the same office as an instrument. The same applies also to a singing in which the words are not intelligibly expressed, or where unmeaning words are sung).

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§ VIII.

Our agency in the musical art consists in connecting the tones into one whole, in a work of art, and in thus producing a tone-representation or musical idea, *a musical composition, a musical piece*, and in short, *music*.

This agency, however, divides itself, according to its nature, into two different departments, namely, (1) *the inventive*, and (2) *the executive*.

(1.) *The inventive musical art has for its object the discovery of tone-images or musical ideas: it is the art of inventing combinations of tones, or of constructing a piece of music, which shall express the feelings according to the laws of beauty,—the art of composing in tones: musical composition.*

(2.) *The executive musical art consists in the power of properly delivering or of assisting to deliver a piece of music, after it is invented, either by singing or by the playing of an instrument. It sustains the same relation to music, as declamation or dramatic representation does to poetry.*

Each of the two departments of the musical art here designated can be treated either *theoretically* or *practically*.

*The theory of musical composition, or the doctrine of rightly putting tones together in the construction of music, teaches how the tones are to be connected into a musical piece. It is the doctrine of the formation of a piece of music according to the laws of beauty.*

*A practical exercise in the art of musical composition* is the actual invention of connections of tones or of musical pieces, according to the principles of the art.

*The theory of the executive musical art* consists in the rules which e. g. the author of a so called piano-forte school delivers to his readers, or a piano-forte master to his pupils, on piano-forte playing; or the singing-master to his pupils on the delivery of a piece of vocal music, and the like.

*Practical exercise* in this case is the actual delivery of a piece of music.

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### § IX.

But men have not only created for themselves an *art* of speech and of tones; they have also *scientifically* investigated the nature of sound, and have referred it to its physical and mathematical principles. (*Acoustics, the Doctrine of Sound.*)

The knowledge thus obtained on the nature of *musical sound* has then been *applied to the musical art*. The relations of musical sounds to one another have been measured and computed according to the velocities of their vibrations. It has been attempted to explain therefrom the pleasure of our sense of hearing in certain connections of musical sounds, and, in general, to investigate the internal nature of the musical art mathematically; and it has even been attempted to deduce the theory of musical composition from a mathematical formula. The doctrine of musical sound, thus applied to the internal nature of the musical art, is called *Harmonic or Musical Acoustics, Canonics, Science of Musical Sounds*, and also the *Mathematical Doctrine of Musical Sounds or Tones*.

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### § X.

The object of the work, of which the present Number constitutes the preparatory department, is to furnish a treatise on

#### THE THEORY OF MUSICAL COMPOSITION.

This subject, it is designed to treat, *in its whole compass*, though perhaps not on all points in detail. The plan pursued, in the divisions of the work, is as follows.

(1.) The first, and, in a certain sense, *the lowest* requisite in a combination of tones in a musical composition, is, *that at least it do not sound badly and offensively to the ear*; that, only those combinations of tones be presented to our sense of hearing which are most agreeable to it. This radical principle of musical composition, is very nearly allied to that in the case of rhetoric and poetry, where the first and lowest requisite is the avoidance of positive faults in language. This part of the doctrine of musical composition which has in view merely *the technical or grammatical accuracy and propriety* of the combinations of tones, merely *the purity of the musical language*, is, on this account, called *the doctrine of pure compo-*

sition, or the grammar of musical language, of musical composition; it has to do with the laws, according to which, tones, regarded as musical letters, or the elements of the musical language, are formed into syllables; these into words; and, finally, the words into a musical sense (*sensus*).

Instruction on this subject constitutes the object of the first four volumes of this Theory, which accordingly embrace a *Grammar of musical Composition*, or the *Doctrine of pure Composition*,—a work, therefore, which constitutes by itself a complete and independent whole.

(2.) *The doctrine of a pure musical composition* is followed by that of the more *artificial* compositions, of the more artificial or complicated elaboration and construction of musical phrases, of what may be considered a rhetorical analysis, a full illustration and thorough analytical examination of individual musical compositions and ideas, as it were musical rhetoric, or, if you please, *Syntaxis ornata*, the *doctrine of musical combinations*, or of *musical involutions*. It embraces the doctrine of the so called *double counterpoint*, of the *fugue* and *canon*, and hence whatever pertains to these; as also that of the *plan* and *form of a musical piece, taken as a whole*.

(3.) After acquiring a knowledge of musical composition without reference to the *material media of the art*, we must turn our attention to these media, *i. e.* to the nature, the properties, the extent, the limits, the capabilities and defects, the use and operation, of the different *instruments* for the practical execution of the music composed; and consequently we here embrace as well the *human throat (the voice)*, as the inanimate or external *musical instruments*; and this comprises the doctrine both of *vocal composition*, and of *instrumental composition or instrumentation*.

A particular and separate branch of the doctrine of vocal composition is made out by that of a correct *accentuation*, of *scansion*, and of *declamation*.\*

(4.) After all the technical topics embraced under these divisions have been exhausted as completely as possible, then follows finally the *aesthetics† of musical composition*, or the *general doctrine of beauty in music*; and also *criticism*.

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#### REMARK.

I must be permitted to explain myself somewhat more particularly upon some of the foregoing views.

In the first place, upon the foregoing division of music in general, against which a very plausible objection has been raised. It has been objected to me, that the theory of musical composition can in general be divided only into two parts—into *Grammar* and *Aesthetics*; inasmuch as the former teaches to avoid whatever stands in the way of beauty, and the latter teaches to do whatever produces beauty: a third, intermediate department between the two, cannot exist.

The objection is subtle and quite plausible, but yet not well founded. Who will say of a student, that he wants nothing to make him a poet, except the *Aesthetics* of

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\* Comp. the article *Betonung* in der allg. Encykl.

† This word, taken from the Greek *Αισθητικὸς* [possessing a delicate sensibility, having a capacity for acute perception and feeling], has become extensively used in German literature as a technical term, and means, as thus employed, the doctrines of *taste* and of *sentiment*—the doctrines which develop the principles of beauty in the fine arts. Inasmuch as the term expresses a very important department of musical science, and since we have no word in English that will supply its place, it is thought desirable to transfer it to our musical language.—T. R.

the art of speech, when he has merely completed the grammar of a language and now understands how to construct a grammatical sense (*sensus*) without linguistic faults? Is he not, previously to coming to the study of Aesthetics or the doctrines of taste, first to attend to a multitude of technical doctrines, to acquire a mass of technical facilities, as *e. g.* scansion, the construction of verses, rhyme, forms of poems, and the like; all which belongs neither to Grammar nor to Aesthetics, but between the two? Or who will say of a student of musical composition, that he now only needs to possess himself of Aesthetics in order to have completed the entire theory of composition, when he has only as yet learned to write a four voiced composition without faults, while he does not understand how to construct the simplest imitation, and much less the more difficult contrapuntic involutions, fugues and the like? Surely no one! *He is not yet familiar with the technics of the art*, of which the Grammar only composes a part, and to which, in addition to the grammar, belong also double counterpoint, the doctrine of the material media of the art, and much else, all which certainly cannot be reckoned in the aesthetics of musical composition. Thus, not only the grammar, but *this whole technical department* stands contra-distinguished from aesthetics. It is *not Grammar and Aesthetics* that, taken together, constitute the province of the doctrine of the musical art, but it is *Technics and Aesthetics*: the Grammar is only a part of the first, and to say that Grammar, connected with Aesthetics, constitutes the entire province of the theory of the art, is to confound the ideas of Grammar and Technics.

If however one is disposed to take the term *musical Aesthetics* in so wide a sense as to include therein double counterpoint, the instrumental department, and the like; then I have no objection to allege. More will hereafter be said on this subject, at its proper time, in the discussion of the doctrine of Aesthetics itself, and particularly on the definition of Grammar and Aesthetics, as negative and positive.

I must also vindicate myself on the allegation, that, according to the foregoing division, *harmonical acoustics, and in particular the mathematical doctrine of intervals, is not mentioned as a part, and much less as the basis, of the doctrine of musical composition.* For, most teachers of musical composition imagine that the theory of musical composition must necessarily be founded on harmonic acoustics, and, on this account, commence their books of instruction with arithmetical and algebraic problems and formulas! But this seems to me, calling it by its proper name, nothing else than a mass of empty vagaries and an unseasonable retailing of erudition,—pedantry. For, one may be the profoundest musical composer, the greatest contrapuntist; one may be a *Mozart* or a *Haydn*, a *Bach* or a *Palestrina*, without knowing that a tone is to its fifth as 2 to 3: and it is, in my honest conviction, a mistake of teachers of musical composition, betraying a decided want of understanding of the subject, to mix, as they do, with the doctrine of musical composition, such demonstrations by fractions, powers, roots, and equations, and other mathematical formulas, from which to proceed in teaching the theory of *musical composition*: to me it appears just as it would for one to commence a course of instruction in painting, with the theory of light and colors, of straight and curved lines; musical instruction, with the study of harmony; and instruction in language, with the philosophy of speech; or, to demonstrate the principles of grammar to a child, in order to teach him to say—papa and mamma.

But such an unseasonable, scholastic procedure is moreover doubly unsuitable, for the reason that the entire mathematical treatment of the doctrine of musical composition seems an illusion in itself, even when viewed in its appropriate attitude.

Without wishing here to furnish the proof at large on this point, I will satisfy myself with referring only to a single example in the case of the so called *formation of the scale*, and the construction of the several degrees or pitches of sound from aliquot parts of the length of a string, and from the aliquot tones of wind instruments, or, which is the same thing, from the natural series of numbers 1, 2, 3, &c, corresponding

to the relations of vibrations, with all which the theorist conceives himself obliged to commence the doctrine of musical composition, for the sake of exhibiting his profoundness, or *eruditionis et decori gratiâ*, while yet *in this very case* the inadequacy of the mathematical operation is strikingly apparent. Let the scale of C-major be formed from the aliquot parts of a C-string, or from the natural tones of a C-trumpet, and both give, as also the numerical relations 1: 2, 2: 3, &c, not only, neither a pure *a*, nor a tolerable *f*, but, instead of the *b* which is appropriate to the scale of C, *bb*, which is foreign to that scale, or, strictly, a tone which is not at all appropriate to our system of sounds; or, if we regard and treat it as *bb*, the resulting series of tones rather takes the character of the scale of F, so that the so called C-trumpet might in a certain sense be styled an F-trumpet: though even this again will not be exactly appropriate, because in the trumpet the tone *f* likewise is not found pure, but only a corrupt intermediate something—a vicious neutrality between *f* and *f#*; and so, in like manner also, there is no pure *a*—Many, as *e. g. de Momigny*, and, more recently, *Schicht*, aware of this evil, have sought to derive the major scale from the harmonic tones of the dominant, which, taken thus, does indeed sound somewhat better, and yet even in this case the tones *f*, *bb*, and *a* always are found false again.

But what would it amount to, if we could see the major scale developed from nature, so long as the minor scale would still always be formed by an arbitrary displacing of the thirds, or by other arbitrary depressions, and thus must still always appear as a thing *artificially made*, as something that is arbitrary, as a structure of human intelligence?

For, observe how *e. g. Rameau, d' Alembert, Marpurg*, and others tug and twist and worry themselves, to deduce the origin of a minor tonic threefold chord from nature!—Nature itself,—so they teach,—causes us to hear, in the transverse vibrations of a C-string, the associated tones *c g c̄ ē ḡ* (and many others besides!—and, in the vibrations of other bodies, tones again which are entirely different)! Thus, a major threefold chord is given us by nature itself; since, in connection with the fundamental tone of a transversely vibrating string, it allows us to hear also the large third and the fifth of this tone. A small or minor threefold chord,—thus they proceed,—is indeed in no case thus produced, since neither a string nor any other body, lets us hear in connection with its fundamental tone also the small third, as an accessory tone: but if we take the slight liberty to alter the chord *C e g* into *C e<sup>b</sup> g*; though the *e* flat is indeed no natural accessory tone of C (thus not shown by nature as the third of *c*), yet *g* is an accessory tone of an *e<sup>b</sup>*-string: and therefore (!!!), because the fifth of C is at the same time also the large third of *e<sup>b</sup>*, and, in striking a G-string, as well a C-string as also an *e<sup>b</sup>* string causes a *g* to vibrate in connection,—therefore the combination of tones *C e<sup>b</sup> g* is the same as derived from nature itself. This is plainly manifest.—The major threefold chord is natural, for the reason that the two higher tones are aliquots of the fundamental tone; but the minor threefold chord is natural, because, vice versa, its fifth is an aliquot of each of the two lower tones (namely the fifth of C and the third of *e<sup>b</sup>*). The latter is merely the exact converse of the natural, and consequently is also entirely natural.—The major threefold chord is given by nature itself in virtue of the fact that one and the same string actually causes such a combination of tones to be heard: and, on the other hand, the minor threefold chord is also to be regarded as given by nature, because, though a C-string causes no *e<sup>b</sup>* to sound in connection with it, yet an *e<sup>b</sup>* string causes, among many other sounds, a *g* (as third) to be heard, and consequently (!) the combination of tones *C e<sup>b</sup> g*, is indisputably given by nature itself.

If, in such or in a similarly conclusive course of reasoning, one has once obtained a major and a minor threefold chord, nothing is easier than to find for each of them an appropriate scale. One has only to connect with a major threefold chord also the major threefold chord of its fifth and its fourth, (and indeed these and these only, for the simple reason that they are better adapted to the purpose),—and thus one has obtained

a major scale and that too in due form and order, direct from the hand of nature; and so also, a minor scale, if he but connects with a minor threefold chord the minor threefold chord to its fourth, and, at one time the minor, (for so they teach), at another time the major threefold chord, to its fifth.

Having laid down such and similar hypotheses, in part utterly irrelevant, and in part arbitrary in other respects, one then ventures to exhibit a system of instruction, which, glistening with the appearance of being mathematically based, is rendered the more dangerous, the more it is attempted to give it the color of a systematic derivation and of being the result of an infallible deduction, as our teachers of the art are so ready to do.

Among the finest of all in this department is perhaps the above mentioned *de Mommigny*, in his work under the very modest title: "*Cours complet d'harmonie et de composition, d'après une théorie neuve et générale, basée sur des principes incontestables, puisés dans la nature, d'accord avec tous les bons ouvrages pratiques anciens et modernes, et mis par leur clarté à la portée de tout le monde.*" "*A complete course of harmony and of composition, according to a new and general theory, based on the incontestable principles drawn from nature, in accordance with all the valuable practical works both ancient and modern, and brought by their perspicuous clearness within the reach of the whole world,*"—an author who is doubtful on no point except only the single question: "*Mais me pardonnera-t-on de divulguer le secret que j'ai surpris à la nature?*" "*But shall I be pardoned if I divulge the secret which I have caught from nature?*"

For my own part I choose rather to relinquish the vain glare of a profoundness which after all finally proves itself inadequate, and in particular, the appearance of a mathematical treatment of the subject, and in accordance with my views already expressed in the Heidelberg Annual Registers of Literature of 1811, No. 66; 1812, No. 65,—to cull from the theory of musical composition whatever can be of utility as rational musical knowledge.

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#### § XI.

The design of the present little work\* is not to teach the principles of musical composition, but to furnish, by a process of developement from fundamental, elementary ideas, a clear and intelligible presentation of the general matters of musical instruction, or that general portion of musical knowledge with which every one who has to do with music, whatever be the department to which he devotes himself, ought to be acquainted.

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\* i. e. The present number of the entire work.—Tr.

## CHAPTER II.

## PRELIMINARY.

## DESCRIPTION OF OUR SYSTEM OF TONES.

## DIVISION I.

## THE RANGE AND GRADATIONS OF TONES IN GENERAL.

## § XII.

As the empire of the musical art embraces the entire compass of all perceptible tones, it must at once be perceived, that the realm of tones is unlimited both in number and in variety. For, the ideas of *high* and *low* being merely relative, we can conceive not only of an indefinitely high, but also of an indefinitely low tone: we can also conceive the difference of the height of one tone from that of another, to be indefinitely small, as *e. g.* between a tone and its octave there may be an unlimited number of different tones, each of which is higher or lower than another only by an infinitely small difference; and in this way the number and variety of tones would clearly be unlimited.

But, in our musical compositions, we can make no use either of that unlimited range of tones on the one hand, or of this infinitely small difference of their pitch, on the other.

We can make no practical use of the former, inasmuch as our ear is incapable of apprehending and distinguishing tones that are high or low beyond a certain point. That is to say, the human organ of hearing can only recognize those vibrations as sound, which are neither too slow nor too quick.

According to Chladni,\* it requires at least from thirty to thirty-two vibrations in a second, to make the vibratory motion perceptible to the ear. This accordingly is the lowest tone which admits of being brought into use; while, on the other hand, the highest is perhaps that which is situated nine octaves above the former and which hence, consists of 16,384 vibrations in a second, so that thus the latter accomplishes 512 vibrations in the same time that the other accomplishes one. Much in the same way, though somewhat more extended, are the extreme limits of perceptible tones given by William Hyde Wallaston, in the *Philosophical Transactions* for 1820, P. II. p. 306 et seq. and in Thomson's *Annals of Philosophy*, 1820, p. 145,—that is to say, they state the extreme limits at about nine octaves and a half.

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\* In his *Treatise on Acoustics*, § 8.

In this way, then, the kingdom of tones is reduced to determinate limits in respect to *compass*.

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### § XIII.

Moreover, the endlessly numerous and equally diversified gradations in the pitch of tones are not practically employed in music, but, as every one knows, only certain determinate tones are used: or, in other words, we by no means employ, in framing a musical composition, all those nice gradations or rather shadings of low and high, but each of the tones of which a musical composition consists is higher or lower than another by a certain marked difference. We do not use the endlessly numerous diversities which *e. g.* are possible between a tone and its octave, but only eleven different tones between these two degrees, so that reckoning from any tone, assumed as the first degree, the thirteenth above is always the octave to it.

The easiest method of furnishing a clear and sensible illustration of this point is supplied by the keys of a Piano-Forte. Here, with whatever key we begin, the 13th above is always its octave, while between these two there lie only eleven tones, and the endless multitude of other tones which are still farther conceivable between a tone and its octave—or even between the tone of a key and that of the key lying next to it—are not employed.

The difference of pitch, however, between two tones of neighboring keys is always equally great (whether that difference be from a long key to a short one or vice versa, or from one long key to another, when there is no short key lying between.) (There is, it is true, a very slight variation from such a uniform equality of tones, which does not here come under consideration, and which is more fully and particularly treated in the doctrine of musical temperament.)

These tones, equi-distant from each other, are, in respect to the keys allotted to them, arranged in a certain specific manner; namely, a part are appropriated to long keys and a part to short, and that too not in a constant and uniform order, always giving one tone to a long key and the next following to a short one, but in the known arrangement denoted by the following set of asterisks:

\*   \*   \*   \*   \*   \*   \*   \*   \*   \*

\*   \*   \*   \*   \*   \*   \*   \*   \*   \*   \*

So that, as we perceive, sometimes two tones immediately following each other are set to two long keys.

The ground of such an arrangement of our Piano-Fortes will be made clear hereafter. For the present, suffice it to say simply, that in this apparent irregularity, there is still an order and a uniformity of succession, at least so far as this, that a uniformly alternating succession of long and short keys repeats itself for the distance of all twelve keys: *i. e.* one may begin with whatever key he will, still the succession of long and short keys,

reckoned from the thirteenth onward, will always be again just the same. The long and the short keys follow successively from the octave onward again, after the same order precisely, as they succeeded one another from the first onward; and so in like manner again from the 25th onward, &c.

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REMARK.

The more specific reasons for this cannot here be explained, because they depend upon the internal nature of our scales and keys, which again cannot be explained before the explanation of the system of tones, since it would be impossible to treat the doctrine of keys in an intelligible manner without having previously made known the degrees of our system of tones.

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DIVISION II.

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NAMES OF THE TONES.

§ XIV.

As a means of naming the different tones, it is usual to employ letters of the alphabet.

Not every tone however has a distinct letter for its name, but only those which belong to the *long* keys: the short keys must obtain their names by borrowing them from the long keys, which lie next to them.

Hence we will first learn *the names of the tones of the long keys*.

We will commence our enumeration with the tone which performs about 128 (four times 32) vibrations in a second, (whether a few more or less, just according as a higher or a lower tuning is assumed). In order to associate this abstract designation with something that is already clearly known to the reader, it may be remarked that this tone is the one that is produced by the lowest string of a violoncello, or the lowest C of the Bassoon, or the C which the lowest human voice can (though with difficulty) reach, and

which, in our written music, is presented in the following form:



This tone is called *the great C*. The next following long key has the name *great D*; the next, *great E*; the next, *great F*, and so on, G, A, B:

\* \* \* \* \*  
C    D    E    F    G    A    B

The eighth long key, following these first seven, which, as we have already seen from § XIII, is the octave of the first, is, like this, again called *c*, with this difference, however, that the latter is not called *great C*, but *small c*. The next following tone, as the octave from *D*, is called *small d*; and so of the rest: *small e, f, g, a, b*, as far as to the eighth, onward from the eighth, (*i. e.* to the fifteenth from *C*,) which again is also designated by *c*, but with a mark over or under it for the purpose of distinction, thus  $\bar{c}$ , and hence it is called *the once-marked  $\bar{c}$* ; and so on: once marked  $\bar{d}$ ,  $\bar{e}$ ,  $\bar{f}$ , &c. and then through the *twice-marked* and *thrice-marked* letters, thus:  $\bar{\bar{c}}$ ,  $\bar{\bar{d}}$ ,  $\bar{\bar{e}}$ ,  $\bar{\bar{f}}$ ,  $\bar{\bar{g}}$ ,  $\bar{\bar{a}}$ ,  $\bar{\bar{b}}$ ,  $\bar{\bar{c}}$  &c.

To designate the tones which are lower than the great *C*, we use the additional appellation "*contra*:" *e. g. Contra B, Contra A*, &c.—or we put a stroke *under* (or perhaps *over*) the *large* letters; *e. g.  $\underline{B}$*  (great once-marked *B*),  $\underline{A}$  (large once-marked *A*),  $\underline{G}$ ,  $\underline{F}$ ,  $\underline{E}$ , &c.

Not unfrequently the whole collection of tones from *contra C* to *contra B* is designated by the expression: *Contra Octave*, while the tones from great *C* to great *B* are called the *great octave*; and so on: *small octave, once-marked octave, twice-marked octave*, &c.

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## § XV.

There is still another method of designating tones according to their different pitches which is borrowed from the registers of an organ and is used chiefly in reference to organ tones, though it is sometimes also applied to other instruments and used to designate the pitch of tones generally.

This method of naming depends upon the circumstance, that an organ pipe (a labial or lip pipe) must be 8 feet\* long to produce the tone represented by the great *C*. From this circumstance the great *C* obtains the name *eight-feet C* or *C-eight-feet*. This appellation is thence given to the tones of the following keys: *D, E, F, G, A, and B*; (*improperly*, it is true, because all these tones after *C* are not eight-feet tones, but require progressively shorter pipes): and the collective mass of the tones from *C* to *c*, exclusive of the latter, is thus called the *eight-feet octave*.—The small *c*, which is only half so low as the large *C* (§ III. p. 12.) and therefore requires a pipe only half as long *i. e.* four feet in length, (§ III. at *a*) is accordingly called *the four-feet c*; and so of the rest: four-feet *d*, four-feet *e, f, g, a, and b*; and in a similar manner are explained the expressions *two-feet, one-foot, half-foot*, &c. as applied to the tones;—also *sixteen-feet, and thirty-two-feet*.

It may serve as an aid to the memory, to observe, that the thirty-two feet *C* is precisely the tone which performs about 32 vibrations in a second.

= The more full and particular treatment of this subject and also of the meaning of the expressions—*eight-feet, four-feet, sixteen-feet, six-feet*, etc. *instruments*, or *organ registers*, belongs to the doctrine of musical instruments and instrumentation.

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\* Nuremberg measure = 7.968 ft. Eng. measure.—T<sub>n</sub>.

§ XVI.

It is perceived moreover from what precedes, that the succession of letters employed for designating the pitches of the tones, repeats itself in the same manner and according to the same order, as we above saw the series of the long and the short keys repeat itself (§ XIII.), namely from one set of 13 keys to another (from 8 to 8 long keys), *i. e.* always from an octave or a tone, onward to an octave or a tone which is twice as high\* as the one twelve keys lower; or, in other words, the series of the letters is repeated with every renewed application of the measuring scale,† and thus the once-marked  $\bar{c}$  is but a diminished image of the unmarked or small  $c$ ,  $\bar{d}$  is a repetition in miniature of  $d$ ,  $\bar{e}$  is a miniature likeness of  $e$ , &c.

§ XVII.

Now in the manner described above, all the tones of the *long keys* are furnished with names from the letters of the alphabet.

The tones of the *short keys*, however, have, as we have already observed, no distinct letter names of their own, but borrow their names from their neighbors. The name of the tone between C and D, *e. g.* is either borrowed from the next lower tone C or from the next higher tone D. In the first case, the character called a *sharp*— $\sharp$ —is attached to the letter C; in the second, the character called a *flat*— $\flat$ —is attached to the letter D; *i. e.* the tone between C and D is presented either as an elevated C and hence is called C sharp— $C\sharp$ , or as a depressed D and hence is called D flat— $D\flat$ . The same applies also to  $D\sharp$  or  $E\flat$ ,  $A\sharp$  or  $B\flat$ , &c.

The question whether these names are chosen with strict propriety and appropriateness, we will consider farther and somewhat more particularly under § XX.

Many, regarding and naming these tones of the short keys, as if not possessing any distinct pitch of their own, but always only as elevations or depressions of the lower or higher long keys lying next to them, are accustomed

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\* “Twice as high” means an octave higher. The expression is derived from the fact that a tone which is an octave above another makes twice as many vibrations in the same time. See § III.—TR.

† Suppose a rod or stick to be cut of such a length as to extend over twelve keys of the piano-forte or organ, (*i. e.* 7 white keys and 5 black, making together one complete octave.) Let this rod then be applied to any set of twelve keys and it will include all the seven letters employed in denoting tones; then let it be taken off, and carried its whole length towards the right and applied again, and thus it will cover that same set of letters again; and so on, as often as this rod is renewedly applied, the seven letters repeat themselves an octave higher; and if the rod be moved in the opposite direction, it will describe the repetition of the same set of letters each time an octave lower.—Such is the idea designed to be communicated by the author in the above passage.—TR.

to denominate them *Semitones* or *half tones*, and also *dependent* or *derived tones*, (in contradistinction from the rest, which they call *independent* or *natural*), and also *chromatic* tones.

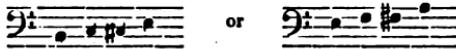
We shall find in the sequel, that these appellations are not entirely correct, though we will nevertheless retain the term *natural tones* to distinguish the tones of the long keys.

#### REMARK.

The technical term *chromatic* occurs in the language of our art in so many different applications and often in so essentially different senses, that it may be well worth while in this place, where we use the term for the first time, specifically to present its different significations in a connected view.

The Latin word *chroma*, from the Greek *χρῶμα*, in English *color*, is used also in the language of the musical art, and that too in a quite figurative and very variable sense.

(1.) The ancient Greeks used the word *chromatic* to designate a certain system of tones—the chromatic system—*genus chromaticum*, a thing of which we can at the present period form no conception. Its scale should have been as follows:



The figurative name *chromatic*, *i. e.* *colored* system of tones, should moreover, as it would seem, have arisen from the circumstance that it was customary to write the tones belonging to this system with a different colored ink from that of the rest.

(2.) It was moreover practised in later times, partly, no doubt, in pursuance of a train of related ideas, to call the short or higher keys of our piano-fortes, which were, as they still are, distinguished by a different color from the long or lower keys, *colored keys*, (more learnedly "*chromatic*" keys,) and to name the tones of the same, "*chromatic tones*." Consequently,

(3.) These appellations were transferred also to other instruments by naming, in general, those tones which were given on the piano-forte by chromatic keys, *chromatic tones*, even if they were given on other instruments or were sung; and thus *e. g.* the tones *c#*, *d#*, *b♭*, and *a♭*, and the like, were called by the general term *chromatic tones*, which name accordingly designated every so called *semitone*, *i. e.* every tone which was not contained in the series of the so called *natural tones*. In consequence of this usage of language

(4.) The elevation or depression of a tone by a chromatic transposition-sign\*—was termed a *chromatic elevation* or a *chromatic depression*, or in general a *chromatic transposition*, and thus

(5.) The signs *♯* and *♭*, *×* and *♭♭*, were denominated *chromatic signs*, and this term was extended also to

(6.) The chromatic retraction or neutralization sign, the natural—*♮*, and also, though improperly,

(7.) To the chromatic designation at the beginning of a piece of music [the signature],—and, in entire accordance with such a usage of language,

(8.) Every transposed key, every key in whose scale one or more so called chromatic tones occur and in which of course a chromatic signature is requisite, may be called a *chromatic key*.

\* "*A chromatic transposition-sign*" is a sharp, flat, or natural—*♯*, *♭*, *♮*, or the same doubled, as *×*, *♭♭*; *i. e.* it is any sign which removes a tone from its place by either raising or lowering it.—T. R.



applied the recommendatory title—*chromatic instruments*, as, for instance, the French-horn, furnished with keys, is called a *chromatic horn*, because the so called chromatic tones (see No. 3 above) can more easily be given on such a horn than on the usual ones.

(15.) Finally the terms *chroma*, *bis-chroma* and *semi-chroma* may perhaps have had a derivation *allied* in some measure to all the foregoing significations and uses. (See the remark at § XLVIII.)

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### § XVIII.

Inasmuch as sharps and flats elevate or depress the tone to which they are applied, by the distance of one key, it follows, that by their means a *long key* itself may sometimes be named as an elevation of a lower key or as a depression of a higher key. If *e. g.* a sharp is attached to the tone E, making it E<sup>#</sup>,— the tone is designated which stands one key higher than E, and this key, which otherwise has its own proper name F, appears thus under the (chromatic) name of E *sharp*, a name borrowed from E. In like manner, the tone which otherwise is called E can also occur under the name of F *flat*, the C key can appear as B<sup>#</sup>, and the B key as C<sup>b</sup>.

If a *double* sharp or flat is attached to the name of a key, *e. g.* C<sup>+</sup>, D<sup>+</sup>, E<sup>+</sup>; C<sup>bb</sup>, D<sup>bb</sup>, E<sup>bb</sup>, it is thereby denoted that the tone C, D, or E is taken *two* keys higher or lower; and in this way, the key which otherwise is called D may occur under the name of C double sharp, the tone which is otherwise called E may appear under the name of D twice sharpened, and that which is otherwise known as F sharp may occur under the name of E twice sharpened; so likewise the tone of the key otherwise called B flat may occur under the name of C twice flatted; the tone which is otherwise known as C, may appear under the term D twice flatted, and the tone which is otherwise called D, may occur under the designation E double flat. So also, F<sup>x</sup>, G<sup>x</sup>, A<sup>x</sup>, B<sup>x</sup>; and F<sup>bb</sup>, A<sup>bb</sup>, G<sup>bb</sup>, B<sup>bb</sup>.

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### § XIX.

When must a tone be written as the elevation of a lower one, and when as the depression of a higher one? This is a point to which we have not yet attended. For the present it is sufficient to know that sometimes the one takes place, and sometimes the other, just according to the different relations under which the tone occurs.

It may however be farther observed in respect to this matter, that such a tone should not properly sound so high in the first case as in the second, *e. g.* the key between C and D, when it occurs as C sharp is not quite so high as when it appears as D flat, F<sup>#</sup> is not quite so high as G<sup>b</sup>, E<sup>b</sup> is not so low as D<sup>#</sup>, E<sup>#</sup> is not quite so high as F, F<sup>b</sup> is not quite so low as E, C<sup>+</sup> is not quite so high as D or E<sup>bb</sup> &c; this difference between C<sup>#</sup> and

D<sub>b</sub>, F<sup>#</sup> and G<sub>b</sub>, and the like is called an *enharmonic difference*; these differences however are extremely small and thus imperceptible to our ear, and we may with entire propriety and convenience have but one and the same key for all tones differing only enharmonically, (they may also be called *enharmonically parallel tones*,) thus only one and the same key for C<sup>#</sup> and D<sub>b</sub>, for A<sup>#</sup> and B<sub>b</sub>, for C<sup>x</sup> and D and E<sub>bb</sub>, &c.

Whatever be the bearing of this circumstance in other respects, in one certainly it is very convenient; for if, instead of the mere twelve keys which we now have within the compass of an octave, we should have a distinct key exclusively for C<sup>#</sup> another for D<sub>b</sub>, &c, one for E and another for F<sub>b</sub>, and still another perhaps for D<sup>x</sup>, &c, our piano-fortes must be overloaded with an endless multitude of keys.

This subject will be more perfectly treated in the doctrine of temperament, § 182 of the Theory.

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§ XX.

Before we leave the chapter on the names of the tones, something must be said in answer to the question: Why are the letters which we use in the designation of tones employed in a different order from that in which they occur in the alphabet? *i. e.* why do we not reckon them in their natural order A, B, C, D, E, F, G, instead of beginning with C, thus C, D, E, F, G, A, B?

The answer to this question does not strictly belong to the theory of musical composition; yet, for the benefit of those who may desire some explanation on this point, the following observations are here presented.

The entirely undesigned and irregularly jumbled succession of the letter names of the notes has no foundation in the nature of the case, but is merely the result of the following accidental circumstance. The ancients, according to the account given us by our musical historians, named the lowest tone used in their music, A, and for this reason regarded this A as the first tone of their system, as it were a normal tone, and regarded the series of tones which began with A (the so called *Aeolic scale*), as a normal series. The tones of which this so called scale consisted were those which we now call A B c d e f g a b &c. These tones originally had Greek names, and perhaps even still more ancient ones.

As the limits of the tones used in music became afterwards indefinitely extended, and especially so downwards, far below A, this letter of course ceased to be the lowest tone used; and moreover (for reasons which will appear in the doctrine of the keys) the tone C was promoted to the office of principle and normal tone, and consequently it ceased to be the point whence the reckoning commenced, and C became that point. By this means the regular series of letters became displaced in the following manner:\*

C D E F G  A B c d &c.

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\* The letter H is employed in Germany in the place of our B, to denote the seventh tone in what we call the natural scale; while B is employed by the Germans in the place

## DIVISION III.

## AMBIGUOUSNESS OF THE TONES.

## § XXI.

According to what has hitherto been observed, it appears that every key of our piano-fortes is, in a certain sense, equivocal, and even *ambiguous*: [*i. e.* every key admits of being regarded under two or *more names.*]

of our B<sup>b</sup>. In connection with the subject above discussed, the author also goes into an examination of the question, why H should be employed next after A instead of B, which would naturally occur in that place; and though the investigation of such a subject is of the less importance to us, since we do not adopt the usage in question, still, as it cannot fail to be interesting on the ground of the general information it involves, it is thought advisable to give it a place in the translation.

To the questions; "Why does not the name B occur in the series of the so called natural tones? Why does H stand after A instead of B? and Why does the letter B first make its appearance merely as the name of a so called derived or chromatic tone?" the author replies as follows:

"When the letter-names first began to be applied to the series of the natural tones, they were distributed to the latter entirely in their natural alphabetical order, as follows: A B c d e f g a b, &c. in which case the tone that we now call H, was B.

At length [for reasons stated in the text above] the order of the letters became changed in the following manner:

  
 C D E F G A B c d &c.

Yet in this arrangement the letter B still continued to denote what is now designated by H. A tone B, which, like the B used at the present day, should be but a single key from A, though two keys from C, was not at that time known; and in general the so called chromatic tones of our system were not then in use.

The want of these, however, must soon have been felt, and the first chromatic tone that was introduced seems to have been that which we now call B, and thus a B which was one key lower than the previous B.

Still, this newly introduced B was likewise called B. Accordingly, both these tones, although essentially diverse, were presented as two tones of different pitches on one and the same degree of the music lines, and thus the degree called B had now two different tones. Thus there were two different Bs, the original one, which corresponds to our present H, and the new lowered B, which answers to our present B.

Now for the sake of distinguishing these two different Bs from one another, the newly introduced depressed B was named *soft B*, (B molle, from which was derived the French word *Bémol* still in use), and also *B-fa*; while, on the other hand, the original B, corresponding to our H, was termed *hard B* (*B-durum*, *B-mi*, and in French *B dur.*) —Moreover, every melody in which the former B occurred was at that time called *cantus B mollis*, or briefly *cantus mollis*; whereas a melody in which the higher B occurred was termed *cantus B duri*, or *cantus durus*.

We are accustomed to apply the term *ambiguity* to a case involving the possibility that one thing may be explained in more than one way, or to an object which is of such a nature as to admit of being at one time taken for one thing, and, at another time, for another thing. Hence every key is ambiguous, inasmuch as one and the same key may present itself and may be employed, at one time, in one character and relation, and, at another time, in a different character and relation; *e. g.* the same key may at one time be F# and again G<sup>b</sup>, a key may be D# and also E<sup>b</sup>, a key may alternately be E, D<sup>x</sup>, and F<sup>b</sup>, &c.

In the sequel we will advert to this *enharmonic ambiguity of the tones* again.

Soon, however, the inconvenience of thus giving the same name to two different tones must have become obvious, and a determination must have been conceived to effect a change on this point, and to designate one of the two tones by the name of a distinct letter. The nearest unused letter was selected for this purpose. But, strange to tell, instead of leaving to the original, natural, high B, its own hereditary name, and of giving the name H to the newly introduced lowered B,—the natural B was robbed of its proper hereditary name and forced to bear the name H instead thereof, while the name B, which had before designated the original, natural B, was conferred upon the new lowered B. After such an exchange of names the same series of tones which had previously been represented by the series of letters.



C, D, E, F, G, A, B, c, d, &c.

now became represented by the series



C, D, E, F, G, A, H, c, d, &c.

The turn which not only gave a distinct and peculiar letter name to a tone which arose from a mere chromatic change, but also fixed upon an exchange of names, was not in itself a particularly felicitous event; and if, on the introduction of the other chromatic tones, as, e<sup>b</sup>, e<sup>#</sup>, a<sup>b</sup>, a<sup>#</sup>, g<sup>b</sup>, g<sup>#</sup>, f<sup>x</sup>, &c. (in which case every degree involves three or more gradations of sound), the course of procedure had been of the same character, so destitute of plan and of logical consecutiveness as it was in the case of the tones H and B, we should by this time have had a strange chaos of note names! Fortunately however a more suitable idea was soon conceived. It was, to apply to every new tone arising from a chromatic alteration of a tone previously known, the radical name of the latter, *i. e.* of the tone from which it originated, and to distinguish it from that tone only by the sign of chromatic alteration or by the appended syllables *is* and *es*; and thus every chromatically derived tone pointed back, by means of the retained radical name, to the tone from which it was derived by a chromatic alteration.

According to this altogether more appropriate and logical plan, the lowered H should have been called H flat or Hes. Indeed, the proper, hereditary name B might have been perfectly well restored to the original natural B (our present H), so that the natural series of tones would have again become



C, D, E, F, G, A, B, c, d, e, f, g, &c.

in which case the tone which we now call B would have appeared as a lowered B, Bes. The German usage, however, has persisted in employing the name H for the original,

## DIVISION IV.

## MANNER OF WRITING THE TONES IN THEIR DIFFERENT PITCHES.

(A.)

*Note-Lines or Staff.*

## § XXII.

Thus far we have considered the tones and their names. We will now turn our attention to *the written signs* of the tones,—to those symbols by which the tones employed in a piece of music are presented to the eye.

The simplest, though at the same time, the rudest method of musical notation would be that of writing the names of the tones by means of the letters themselves. And indeed, in more ancient times, previously to the discovery of our present notes, music was actually written in this way. But the unwieldiness of such a mode of writing must soon have become apparent, and some better way must accordingly have been sought.

Thus the idea was conceived, of representing the different elevations or pitches of tones by means of *lines*, and the tones *by points or circles*, and the like, (*i. e. notes*,) *on and between the lines*. The general outline of such a mode of notation is shown by the following diagram:

natural B; and the name B for the lowered B. Hence, the series of natural tones, as they are called, continues to this day to be as follows:

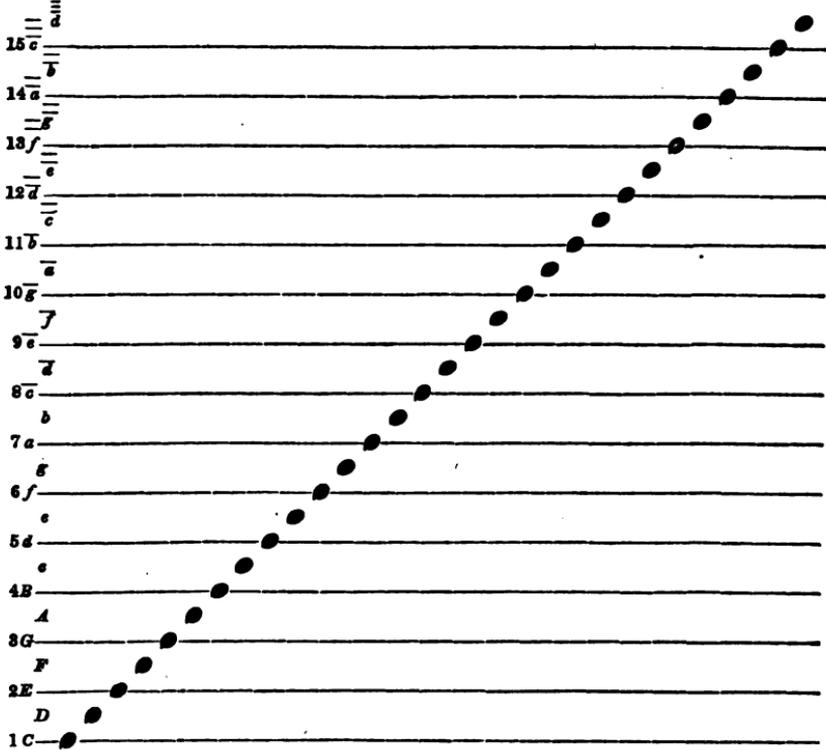
  
 C, D, E, F, G, A, H, c, d, e, &c.

and accordingly the letter B occurs in this case only as the name of a chromatically depressed tone. In other countries, on the contrary, as for example, in Holland and England, the tone which we call H, is actually called B, and, for the sake of distinguishing it from the lowered B, it is called, in England, *B sharp*, and in Holland *B kruis*, while the lowered B is in the former country called *B flat*, and in the latter *B demol*.

This, in as brief a form as it could be presented without imperfection, is the history of the origin of our names of the tones, and particularly of the admission of the H into the series of the other letters. Comp. also § XXIX."

From this review it is evident, that so far as it respects the use of B instead of H, we have a decided advantage over the Germans. The iron hand of custom has indeed fixed upon them a species of necessity for retaining the use of the H, but still such a usage is universally regarded as an evil even by the Germans themselves and one from which they would gladly extricate themselves were they not chained to it by the cause in question.—TR.

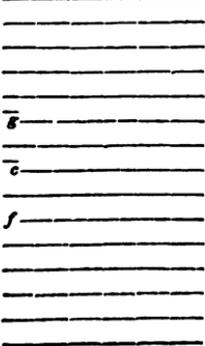
(Fig. 1. a.)



Every position on or between the lines of this linear system [or staff] is called a *place* or *degree*. A point or *note* set in a higher or lower place indicates a higher or lower tone. In the above figure, the point on the lowest line denotes the great C; that between the lowest and the second line, the great D; that on the second line, great E, &c.; so that the places of the linear system correspond entirely to the letter-names of the tones C, D, E, F, G, A, B, c, d, &c.

It would be unnecessary, however, that *all* this mass of lines and spaces included in the linear system here drawn, should be marked by writing the letters upon them, but it would be sufficient to designate only *some* lines in this manner, perhaps as in figure 1. b. below:

(Fig. 1. b.)



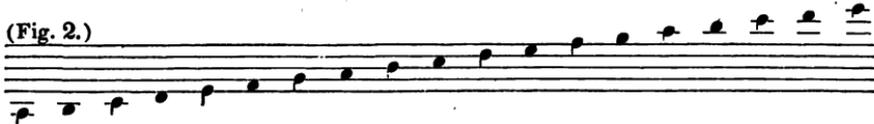
or even only a single one; for, by having this one point fixed, it would be easy to reckon upwards and downwards to all the other places. If, *e. g.* it is shown, which line is to represent the tone f, it is at once obvious that the note under this line denotes e, and the one above it g, &c.

Moreover, it being, on the one hand, inconvenient and even fatiguing to the eyes, always to use so wide an extent of lines as that here presented; and, on the other, unnecessary, inasmuch as neither voices nor instruments have usually so great a compass as to require the use of so many lines for the purpose of

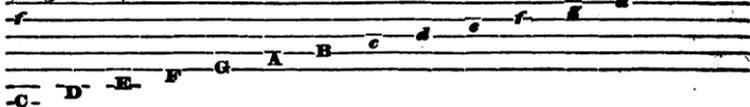
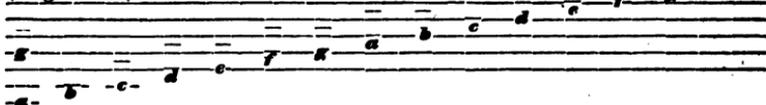
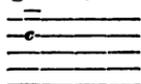
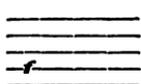
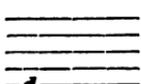
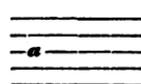
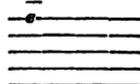
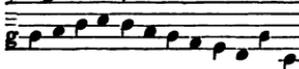
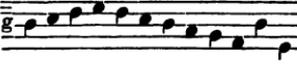
writing their notes, it is accordingly usual to draw only *five* lines. When the tones which one has to write are exclusively *high* tones, the lower lines are unnecessary; and so, on the contrary, the upper lines are superfluous where only the *lower* tones occur. Hence it is sufficient always to have only those five lines on and between which those tones have their position which one expects most frequently to use: and such a combination of five selected lines is accordingly denominated a *system*, a *linear system*, *note system*, or *staff*.

In case, then, tones occur which belong higher or lower by some degrees than the selected five lines extend, the higher or lower lines which are wanting are separately drawn above or below the principal lines in the form of short strokes (incidental lines), as often as is necessary, Fig. 2, below:

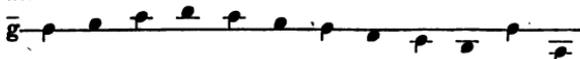
(Fig. 2.)



But in order to point out, *which* five lines of the large mass are to represent the five selected principal lines, it has become usual to write on one of the number, which tone it is to signify. See fig. 3. *i*, *k*. also fig. 4, 5, below:

(Fig. 3. *i*.)(Fig. 3. *k*.)(Fig. 4. *i*.)*k*.*l*.*m*.*n*.(Fig. 5. *i*.)*k*.*l*.

It would be easy, moreover, instead of employing *five* lines, to use *six*, or perhaps only *three* or *four*; and indeed we might employ only a *single* one, as *e. g.* fig. 5. *m*.

*m*.

In either case the same musical sense, precisely the same tones, would be expressed as in fig. 5. *i*, *k*, or *l*. In fact we sometimes find notes written on four or three lines, as *e. g.* in the ancient church singing books. Less

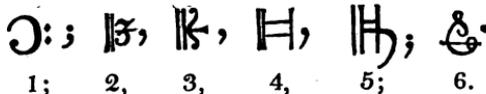
than five lines however furnishes too small a compass and would render it necessary often to add the small incidental lines; more than five principal lines, on the contrary, would be too difficult to be surveyed; they strain and tire the eye too excessively. The system of five lines, therefore, is in every point of view the most convenient and suitable, and is on this account universally and exclusively used.

(B.)

CLEFS.

§ XXIII.

Instead of showing by *letters* written on the lines, what tones they are intended to denote, usage has introduced *other signs* for this purpose. These signs are:



The first of these denotes *small f* and is called on this account the *f-sign* or *f-clef*; the second indicates the *small once-marked c̄*, and is therefore called the *c̄-sign* or *c̄-clef*; Nos. 3, 4, 5, are the same as this, except the difference of form. The sign No. 6, on the contrary, represents *ḡ* and is hence called the *ḡ-sign* or *ḡ-clef*.

These signs are perhaps nothing else than the transformations and distortions of the original letter signs; for, in the ancient musical writings we find the *ḡ-clef* e. g. not unfrequently in the following forms:



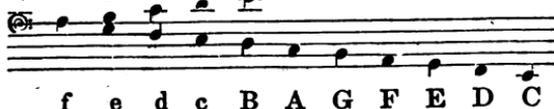
The last, for example, in *Brossard* p. 20.

It is to be observed farther, that *Sulzer*, and with and after him most writers, with total impropriety and inaccuracy, write: "F-clef, C-clef, G-clef;" indeed the first mentioned writer teaches expressly in respect to the *f-sign*, that it signifies the note F, (!) the *c̄-sign* the note C, (!! ) and the *ḡ-sign* the tone g (!).

The different so called *clefs* arise from the different ways of prefixing the one or the other of these signs to the lines of the staff.

If the *f-sign* or clef, , is prefixed to the uppermost line of a five-lined staff, as in fig. 6. i.,

(Fig. 6. i.) f g a b c̄



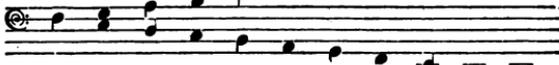
it signifies that this line is to be regarded as the *f-line*, and hence as the

sixth of the large system of lines, fig. 1. page 37, and thus the lowest line of this staff is determined to be the second line of the large group, &c. whence the reader can perceive that a note on the lowest line denotes the tone E; a note in the space next above this line, F; one on the next or second line, G, and so on.

This way of placing the f-sign, otherwise called the *low base clef*, is not now in use.

But the f-sign is placed on the fourth line or the line next to the uppermost, as in fig. 6. k.

(Fig. 6. k.) f g a b  $\bar{c}$

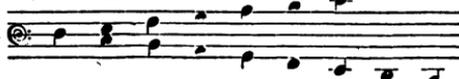


f e d c B A G F E D C

and thus it is shown that the five lines employed are intended to represent the 3d, 4th, 5th, 6th, and 7th of the large group, and that accordingly a note on the lowest line represents the tone G; the note in the next space above this line, the tone A, &c. Every one recognizes in this the common so called *base clef*, and also perceives that the example fig. 6. k. is the same as fig. 3. i. page 38.

If we go up one line farther and select the lines B, d, f, a,  $\bar{c}$ , so that the one which denotes f becomes the middle one, and thus place the f-sign or  $\bar{c}$ , on this line, every thing is understood as in fig. 6. l.

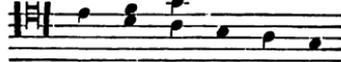
(Fig. 6. l.) f g a b  $\bar{c}$   $\bar{d}$   $\bar{e}$



f e d c B A G F E

This so called *half-base* or *baritone-clef* is again but little in use. It could moreover with equal convenience be designated by the  $\bar{c}$ -sign placed on the uppermost line, as in fig. 6. ll.

(Fig. 6. ll.)  $\bar{c}$   $\bar{d}$   $\bar{e}$



$\bar{c}$  b a g f e

For, if f stands on the middle line,  $\bar{c}$  of course stands on the top line, and vice versa, if  $\bar{c}$  stands on the uppermost line, the middle line is f.

If we move still one line farther upward, and select the lines d, f, a,  $\bar{c}$ ,  $\bar{e}$ , the f-line becomes the second one from below. This can be denoted either by an f-sign placed on this second line, as in fig. 6. m.

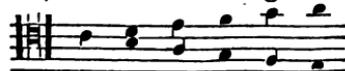
(Fig. 6. m.) f g a b  $\bar{c}$   $\bar{d}$   $\bar{e}$   $\bar{f}$   $\bar{g}$   $\bar{a}$



f e d c B

or equally well also by a  $\bar{c}$ -sign on the fourth line, as in mm.

(Fig. 6. mm.)  $\bar{c}$   $\bar{d}$   $\bar{e}$   $\bar{f}$   $\bar{g}$   $\bar{a}$

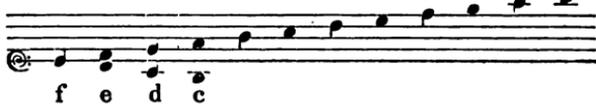


$\bar{c}$  b a g f e

This last mode of designation is the usual one; it is our common *tenor clef*. Comp. moreover fig. 4. on page 38.

Proceeding one line higher still, we come to our usual *alto clef*, fig. 6. *n*

(Fig. 6. *n*.) f g a b  $\bar{c}$   $\bar{d}$   $\bar{e}$   $\bar{f}$   $\bar{g}$   $\bar{a}$   $\bar{b}$   $\bar{\bar{c}}$



f e d c

or, which is the same, fig. 6. *nn*.

(Fig. 6. *nn*.)  $\bar{c}$   $\bar{d}$   $\bar{e}$   $\bar{f}$   $\bar{g}$   $\bar{a}$   $\bar{b}$   $\bar{\bar{c}}$



$\bar{c}$  b a g f e d c

It can also be designated by the  $\bar{g}$ -sign on the uppermost line, as in *nnn*.

(Fig. 6. *nnn*.)  $\bar{g}$   $\bar{a}$   $\bar{b}$   $\bar{\bar{c}}$



$\bar{g}$  f e d

But neither the first nor the last mode of designation is the usual one; the second is the only one in common use. (Comp. also fig. 5. *l*, page 38.)

Again one line higher up, occurs the so styled *Mezzo-Soprano* or *half-soprano clef*, fig. 6. *o*.

(Fig. 6. *o*.)  $\bar{c}$   $\bar{d}$   $\bar{e}$   $\bar{f}$   $\bar{g}$   $\bar{a}$   $\bar{b}$   $\bar{\bar{c}}$



$\bar{c}$  b a g

It might equally well be designated as in *oo*.

(Fig. 6. *oo*.)  $\bar{g}$   $\bar{a}$   $\bar{b}$   $\bar{\bar{c}}$

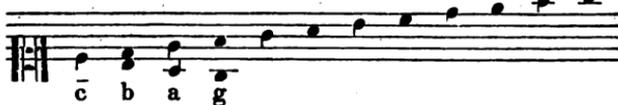


$\bar{g}$  f e d

This too is now out of use.

Still one line higher, appears the usual *soprano clef*, fig. 6. *p*.

(Fig. 6. *p*.)  $\bar{c}$   $\bar{d}$   $\bar{e}$   $\bar{f}$   $\bar{g}$   $\bar{a}$   $\bar{b}$   $\bar{\bar{c}}$   $\bar{\bar{d}}$   $\bar{\bar{e}}$   $\bar{\bar{f}}$   $\bar{\bar{g}}$



$\bar{c}$  b a g

which might also be represented by the  $\bar{g}$ -sign on the middle line as in *pp*.

(Fig. 6. *pp*.)  $\bar{g}$   $\bar{a}$   $\bar{b}$   $\bar{\bar{c}}$   $\bar{\bar{d}}$   $\bar{\bar{e}}$



$\bar{g}$  f e d c

Comp. fig. 5. *k*. on page 38.

Yet one line higher, appears our usual *violin-clef*, fig. 6. *q*.



which entirely coincides with fig. 3. *k*. and 5. *i*. p. 38.

Still higher up, we find the so called *French violin-clef*, where the  $\bar{g}$ -sign stands on the lowest line, fig. 6. *r*.



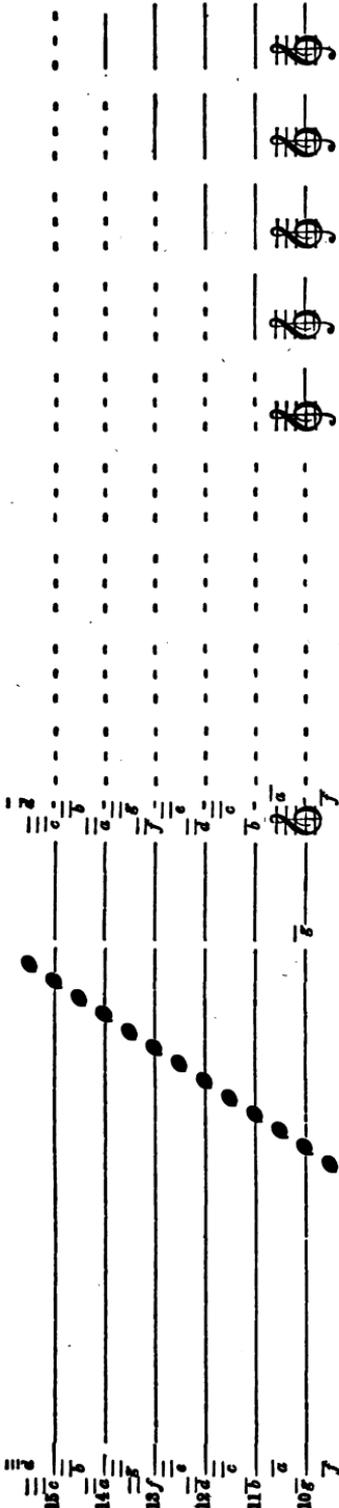
This clef has gone out of use, though, for high passages, it would be more convenient than the usual violin clef.

From the synopsis or collective view of all the clefs and of their mutual relations, as exhibited in fig. 1. *c*. and fig. 6. on pages 43 and 44,\* it is perceived how the usual violin clef, *e. g.* or, if you please, the five violin lines, are by one line higher than the usual soprano clef or soprano lines, and three lines higher than the *alto clef*; while this last is one line higher than the tenor clef, &c.

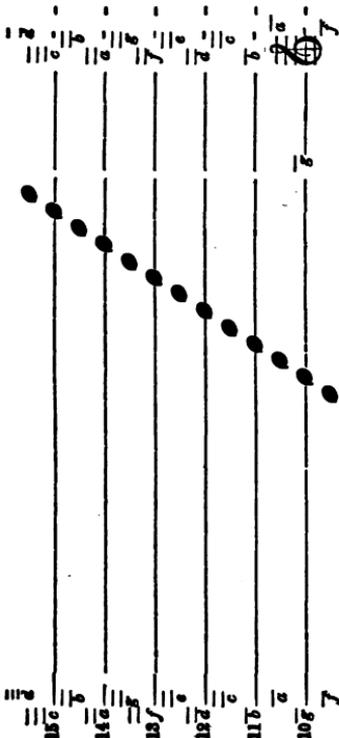
\* It will be perceived that fig. 1. *c*. represents nine different specimens of clefs. The first, standing immediately at the right of the perpendicular column of characters and letters, shows the *f*-clef as placed on the fifth line of the staff and corresponds to fig. 6. *i*.; the second exhibits the *f*-clef placed on the fourth line and corresponds to fig. 6. *k*.; the third presents the *f*-clef as placed on the third line or the  $\bar{c}$ -clef as standing on the fifth line, and corresponds to fig. 6. *l*. and *ll*.; the fourth shows the *f*-clef on the second line or the  $\bar{c}$ -clef on the fourth line, and corresponds to fig. 6. *m*. and *mm*.; the fifth represents the *f*-clef as standing on the first line or the  $\bar{c}$ -clef on the third line or the  $\bar{g}$ -clef on the fifth line, and corresponds to fig. 6. *n*. *nn*. and *nnn*.; the sixth presents the  $\bar{c}$ -clef on the second line and the  $\bar{g}$ -clef on the fourth, and corresponds to fig. 6. *o*. and *oo*.; the seventh shows the  $\bar{c}$ -clef placed on the first line or the  $\bar{g}$ -clef on the third line, and corresponds to fig. 6. *p*. and *pp*.; the eighth exhibits the  $\bar{g}$ -clef as placed on the second line and corresponds to fig. 6. *q*.; and the ninth shows the  $\bar{g}$ -clef placed on the first line and corresponds to fig. 6. *r*.

It will readily be perceived that a careful examination of the relative position of these different clefs, will be a material facility to the student's future progress.—*TR*.

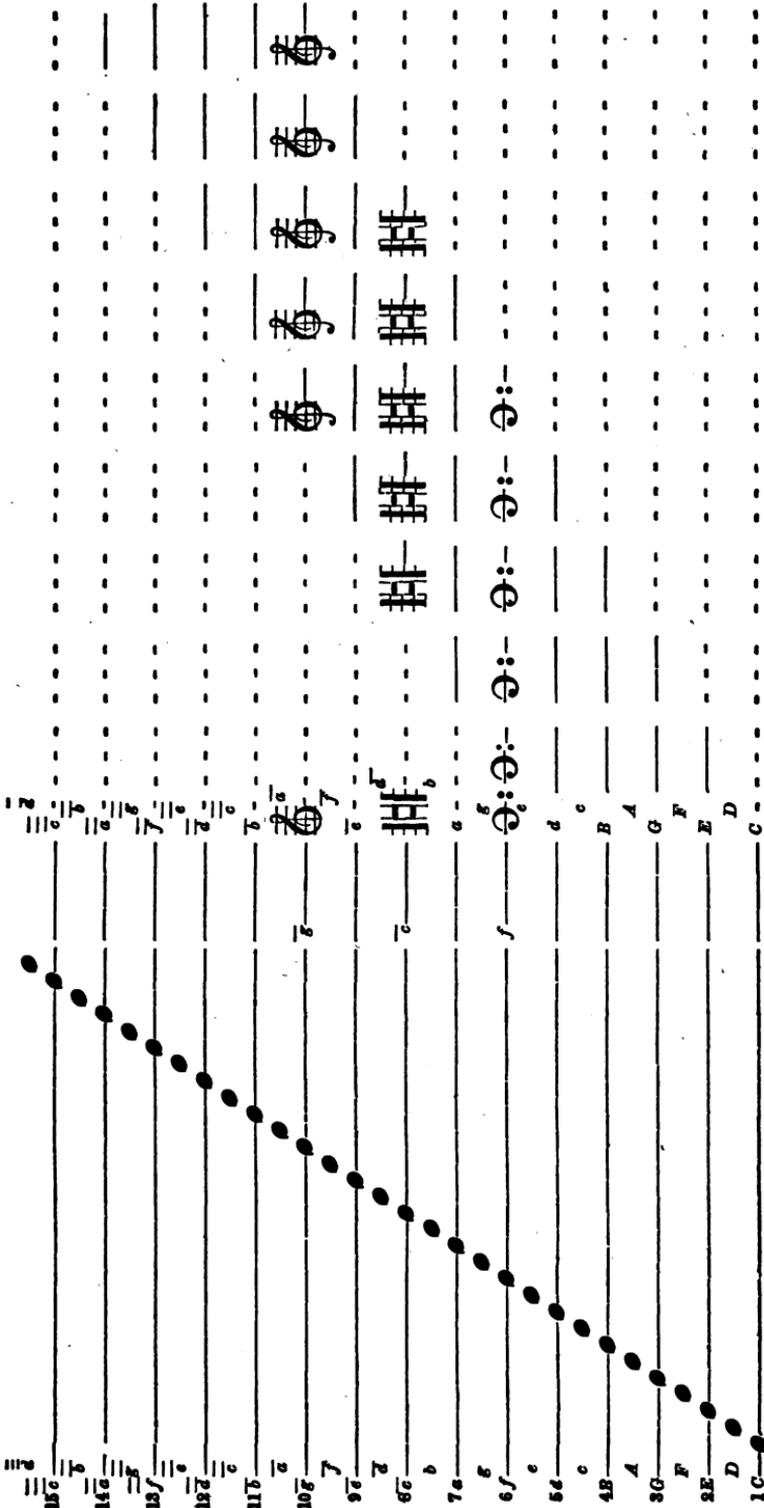
(Fig. 1. a.)



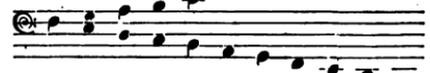
(Fig. 1. b.)

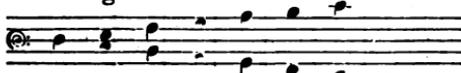


(Fig. 1. c.)

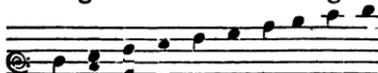


(Fig. 6. i.)  
 f g a b  $\bar{c}$   
  
 f e d c B A G F E D C

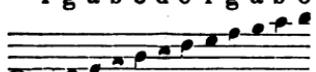
(Fig. 6. k.)  
 f g a b  $\bar{c}$   
  
 f e d c B A G F E D C

(Fig. 6. l.)  
 f g a b  $\bar{c}$   $\bar{d}$   $\bar{e}$   
  
 f e d c B A G F E

(Fig. 6. ll.)  
  
 $\bar{c}$   $\bar{b}$   $\bar{a}$   $\bar{g}$   $\bar{f}$   $\bar{e}$

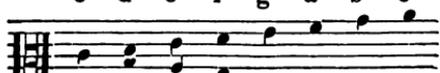
(Fig. 6. m.)  
 f g a b  $\bar{c}$   $\bar{d}$   $\bar{e}$   $\bar{f}$   $\bar{g}$   $\bar{a}$   
  
 f e d c B

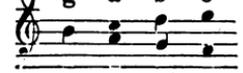
(Fig. 6. nm.)  
 $\bar{c}$   $\bar{d}$   $\bar{e}$   $\bar{f}$   $\bar{g}$   $\bar{a}$   
  
 $\bar{c}$   $\bar{b}$   $\bar{a}$   $\bar{g}$   $\bar{f}$   $\bar{e}$

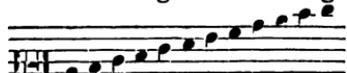
(Fig. 6. n.)  
 f g a b  $\bar{c}$   $\bar{d}$   $\bar{e}$   $\bar{f}$   $\bar{g}$   $\bar{a}$   $\bar{b}$   $\bar{c}$   
  
 f e d c

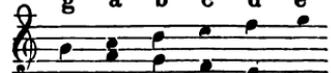
(Fig. 6. nn.)  
 c d e f g a b c  
  
 $\bar{c}$   $\bar{b}$   $\bar{a}$   $\bar{g}$   $\bar{f}$   $\bar{e}$   $\bar{d}$   $\bar{c}$

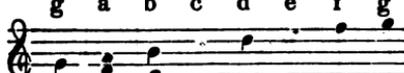
(Fig. 6. nnn.)  
 $\bar{g}$   $\bar{a}$   $\bar{b}$   $\bar{c}$   
  
 $\bar{g}$   $\bar{f}$   $\bar{e}$   $\bar{d}$

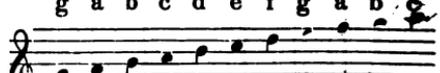
(Fig. 6. o.)  
 $\bar{c}$   $\bar{d}$   $\bar{e}$   $\bar{f}$   $\bar{g}$   $\bar{a}$   $\bar{b}$   $\bar{c}$   
  
 $\bar{c}$   $\bar{b}$   $\bar{a}$   $\bar{g}$

(Fig. 6. oo.)  
 $\bar{g}$   $\bar{a}$   $\bar{b}$   $\bar{c}$   
  
 $\bar{g}$   $\bar{f}$   $\bar{e}$   $\bar{d}$

(Fig. 6. p.)  
 $\bar{c}$   $\bar{d}$   $\bar{e}$   $\bar{f}$   $\bar{g}$   $\bar{a}$   $\bar{b}$   $\bar{c}$   $\bar{d}$   $\bar{e}$   $\bar{f}$   $\bar{g}$   
  
 $\bar{c}$   $\bar{b}$   $\bar{a}$   $\bar{g}$

(Fig. 6. pp.)  
 $\bar{g}$   $\bar{a}$   $\bar{b}$   $\bar{c}$   $\bar{d}$   $\bar{e}$   
  
 $\bar{g}$   $\bar{f}$   $\bar{e}$   $\bar{d}$   $\bar{c}$

(Fig. 6. q.)  
 $\bar{g}$   $\bar{a}$   $\bar{b}$   $\bar{c}$   $\bar{d}$   $\bar{e}$   $\bar{f}$   $\bar{g}$   
  
 $\bar{g}$   $\bar{f}$   $\bar{e}$   $\bar{d}$   $\bar{c}$

(Fig. 6. r.)  
 $\bar{g}$   $\bar{a}$   $\bar{b}$   $\bar{c}$   $\bar{d}$   $\bar{e}$   $\bar{f}$   $\bar{g}$   $\bar{a}$   $\bar{b}$   
  
 $\bar{g}$   $\bar{f}$   $\bar{e}$

I advise every one who would not be hindered at every step in the course of his studies, by want of acquaintance with the clefs that occur, to make himself familiar with them now in the outset.

## REMARK.

I repeat it as my decided conviction that the different clefs are by no means a troublesome multiplication of musical signs,—by no means a superfluity and an unnecessary incumbrance; but, as has already been made apparent from what precedes, rather a most estimable *facility*, which we cannot give up without subjecting ourselves either to great inconveniences or to disagreeable ambiguities and want of precision.

Let it not be said that one can get along perfectly well with only two clefs as *e. g.* with the *violin and base clefs*. In order to write a melody or a passage which lies *e. g.* chiefly within the range of tones from *c* to  $\bar{c}$ , the violin clef is altogether too high, while the base clef is entirely too low, and the alto clef alone is properly adapted to the purpose; as is the tenor clef for the range, say from *A* to  $\bar{a}$ ; the soprano clef, for that from *g* to  $\bar{g}$ . For this reason, especially, the middle clefs (the tenor and alto clefs) were very convenient and serviceable to me in the first edition of this book for the purpose of representing examples of notes in a medium position on one single staff; whereas, in the present edition I am obliged to bring most examples either upon two staves, or to employ many added lines, or to transpose the whole from the medium position, eight degrees higher or lower, or into another key;—all which I would much rather avoid.

All this shows how little is gained in respect to signs, if we entirely abolish the middle clefs, confine ourselves to the two outer clefs, the very high violin and the very low base clefs, thereby rob ourselves of the great convenience which the middle clefs afford, and do not even retain *one*—say the *alto clef*, which so admirably holds a mean between the two extremes; fig. 1. *c.* page 43. Perhaps indeed the soprano clef might be replaced by the violin clef, the latter being only one degree higher; and the tenor clef might in case of necessity be at one time supplied by the alto clef and at another by the base clef: but the alto clef cannot in its lower department be replaced by the violin clef, the latter being much too high for that purpose; nor in its higher department by the base clef; this being altogether too low. How *e. g.* could the chord *c, g, e, c*—fig. 7. *ll.* p. 46, be written either in the violin or in the base clef? (Comp. fig. *m*, and *n*.)

It must not be replied, that the clefs in question might be represented by the two extreme ones, taken, say, an octave higher or lower, as *e. g.* the tenor clef by the violin clef; for, on the one hand, this can be done only by conceiving the latter to be one octave lower, and in that case it cannot, on the other hand, be perceived what advantage is gained by being obliged at one time to conceive one and the same clef to be in a certain state, and at another in a different state; at one time an octave higher, and at another an octave lower. Certainly it is not more difficult to read the tenor clef as it is, than it is to read the violin clef as it is not, and to be obliged in the last case to read, conceive, and play a passage, written as in fig. 7. *i*, as it stands in *k*. and not as in *l*.

(Fig. 7. *i*.)

(Fig. 7. *k*.)



But finally, even if the different clefs were really in themselves without object or utility, as they certainly are not, still even in that case I might not be prepared to advise the neglect of an acquaintance with them (a thing surely not difficult of acquisition) and thereby render illegible all the existing scores of our excellent musical composers, in all which these clefs occur.

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§ XXIV.

If in a passage, running at one time high and at another low, notes occur which would require an excessive number of incidental or added lines, the clef may with propriety be changed in the middle of the phrase, as *e. g.* in fig. 8. *i. k.*



If, on the other hand, very high and very low notes are to be written at the same time, two or more staves are placed one above another and connected together by means of a brace, as in fig. 7. *i. or k.* p. 45. (Comp. § 33.)

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(C.)

TRANSPOSITION AND CANCELLING SIGNS.

§ XXV.

We have seen thus far only how the tone of every long key is represented in a place, or, in other words, on a degree, of the staff. As it respects *the tones of the short keys*, they are as destitute of an independent place on the staff, as they are of independent names. For, as the staff has places only for the tones of the long keys, there are of course no distinct places for the five tones of the short keys. Hence these five tones must find their places on the same degrees of the staff as the tones of the long keys.

Thus *e. g.* the tone between *c* and *d*, which is always *named* either as an elevated *c* or as a depressed *d*, (§ XVII.), can be represented on the staff either by a note in the *c*-space or on the *d*-line; the tone between *d* and *e*, either as an elevation of *d* or as a depression of *e*, &c.

This is done by setting a note in the place of that natural tone from which the derived note borrows its name; a sign however is added to this latter note which indicates an elevation or a depression, called a *transposition-sign* or a *chromatic alteration-sign*, or more concisely, a *chromatic-sign*. (Com. rem. at § XVII.)

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### § XXVI.

The sign of *elevation* is the so called sharp (#) or (♯,) and the sign of *depression* is the character *b* (*i. e.* the small letter *b*.) *E. g.* a note in the place of *g*, if a sharp stands before it, denotes a tone that is half a degree\* above *g*; and if a flat stands before it, it denotes a tone which is half a degree below *g*. Hence the elevated tone in this case is called *g sharp* (*g♯*;) and the depressed tone, *g flat* (*g<sup>b</sup>*.)

Inasmuch as these signs raise or lower the tone before which they stand to the distance of one key, we can by this means not only represent every short key at pleasure as at one time a depression of the long key above, and at another as an elevation of the long key below; but *the long keys themselves also can be written as transpositions or chromatic alterations*, and thus can appear under *borrowed names*. Comp. § XVIII.

*Double transposition-signs* have also been introduced, which elevate or depress to the distance of *two keys*. The double elevation-sign is the so called Spanish cross  $\times$ ,  $\otimes$ ,  $\otimes$  OR  $\#$ , and the double depression-sign is either

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\* It will be observed here that the term "*half-degree*" is employed instead of the usual term "*semitone*." Such will be the usage throughout this work. The reasons for a change on this point are entirely obvious. In the first place, the word "*tone*" never ought to have been employed to signify a distance between musical sounds. Such a use of it is totally foreign to its etymological derivation, and entirely counter to ordinary usage. Indeed, what could be more strange or absurd than to take a word which means *sound* and employ it to mean a *distance* between sounds? Pray, what analogy is there between these two things? And besides this violence done to all the legitimate principles of derivation and of attaching secondary and new meanings to words, the employment of a term to denote two things so totally different from one another, produces in our musical language a most unfortunate confusion and obscurity. And, finally, the author of the work before us appropriates the word "*tone*," by a specific and fundamental definition, to a large and important class of musical sounds, (§ I; p. 10.) and constantly employs it in this sense throughout his work. We seem compelled, therefore, to employ some other words than "*tone and semitone*" to denote the distances between tones, and perhaps no terms are more natural and intelligible, and, upon the whole, more suitable for this purpose, than the terms "*degree or step*," and "*half-degree or half-step*."—Th.

a larger ♭, or two ♭s (bb) of the usual size, (the latter is the sign usually employed,) or sometimes a Greek β. Accordingly, the key which is otherwise called G can be written as F+ or F##, *i. e.* F twice sharped; the key which is otherwise called D, can be written as E♭ or Ebb, *i. e.* E-twice flatted; the A-key as B♭ or Bbb, *i. e.* B-double flat, &c. Comp. p. 32.

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§ XXVII.

The *neutralizing* or *canceling sign* (♮,) also called the *restoring* or *re-solving sign*, or concisely the *natural*, neutralizes the effect of a preceding transposition-sign, so that *e. g.* a note which otherwise would, by virtue of a foregoing elevation-sign, have been g sharp, becomes again g natural by means of the canceling sign set before it.

Since the neutralizing sign, as we perceive, revokes at one time a depression and at another an elevation, it is itself, viewed in relation to the revoked depression or elevation, at one time an elevation-sign and at another a depression-sign; or, more strictly speaking, it is the sign of a restored elevation or of a restored depression, and hence it is always in some measure *equivocal* or *ambiguous*.

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REMARK.

Though this ambiguity is not exactly an *essential* imperfection in our written music, still it were rather to be wished that we had two different signs: one as the sign of a restored elevation, and another as the sign of a restored depression. The equivocalness of the neutralization-sign appears especially inconvenient where a piece of music is to be transposed from one key into another; because, in that case, wherever the natural occurs it must be recognized at one time as an elevation-sign, at another as a sign of depression, and at another as a restoration-sign; and, vice versa, when the sharp (#) occurs, it must at one time be understood as a sharp, and at another as a natural; so also the flat (♭,) at one time as a flat, and at another as a natural. *If e. g.* a passage, as in fig. 9. i.

(Fig. 9. i.)



which runs predominately in C major, is to be transposed into F major, as in fig. 9. k.

(Fig. 9. k.)



it is perceived that at the second quarter note there must be placed a natural instead of a sharp, while at the fourth quarter note there must be a flat in the place of the natural. Vice versa, in transposing the example from F to C, a sharp must be placed at the second quarter note instead of the natural; and, at the fourth quarter note, a natural instead of the flat. In transposing from C to G, fig. 9. l.

(Fig. 9. l.)



a sharp is again placed in the same situation in which there was a sharp in Example Fig. 9. i. and so also a natural occurs again in the same relative situation as the natural in Example Fig. 9. i. and thus arises an equivocalness which is attended with the disadvantage that one cannot always at the very first instant determine whether the occurring natural is a sign of elevation or of depression.—The practice of the older musical composers which is adverted to in the following section seems to show that they were sensible of the impropriety of the equivocalness here complained of.

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 § XXVIII.

Our older musical composers used the natural (♮) only for revoking the flat (b,) but not for revoking the sharp (#,) and thus only as a sign of restored elevation, but not as a sign of restored depression; they preferred to use the flat (b,) for the sign of restored depression, according to which method of writing, consequently, the passage in fig. 9. i. would appear as follows, in Fig. 9. m:

Fig. 9. m.)



This mode of writing, however, only puts a greater degree of equivocalness in the place of a smaller one, and is at the present period entirely out of use. It is mentioned here merely in the way of historical information and for the purpose of rendering the old musical writings intelligible.

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 § XXIX.

*The history of the origin of the chromatic signs—#, b, ♮, combines itself with the history already given in § XX. of the names of our notes.*

Inasmuch as previously to the invention of the musical staff, the tones were written by means of the letters, and two different tones were designated by the letter B,\* it was practised for the purpose of having some distinguishing sign, to designate the original or natural, unaltered B—the so called *B durum*, by a square formed **B**—after the shape of the *black monk letters* of that period.—(*B quadratum*; in French, *Béquarre*, *Bécarre*, also *B quarre*, more rarely *B quarré*; in Italian, *B quadro* or *Bisquadro*;) whereas the lowered B—the so called *B molle* was designated by a round shaped b or *b*, and hence was called the round B, after the form of our present Latin or Roman letters, (*B rotundum*; in French, *B rond*; Italian, *B rotondo* or *ritondo*.)

Moreover, subsequently to the introduction of our system of note-lines, or the so called staff, both of these different Bs were presented on one and

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\* Originally the letter B represented the tone which we denote by it, but subsequently, when a new tone, a half degree below this, was introduced, the B was taken for the latter, and another letter, namely H, was taken for the former,—a usage which the Germans still retain.—Tr.

the same degree of the staff; but a sign was always written in connection with the note to show whether it was intended to denote the original natural ♮, or the lowered *b*; namely, a square formed ♮ was placed before the note, in the first case; and a round *b* in the second case.

When afterwards the other so called chromatic tones came into use, the course of procedure in relation to them was of the same character: every raised or lowered tone was put in the place which belonged to the natural tone, *e. g.* the tone *g* sharp was represented by a note in the *g* place on the staff, and the syllable "*gis*" (*i. e.* *g*♯) was always written before it, &c.

It is plain, however, that the inconvenience of such a mode of writing must soon have been felt, and that shorter signs were sought by means of which it could be signified in the case of any note whatever, whether it was intended to denote an elevated, a depressed, or the natural original tone of the place concerned.

In pursuance of this object, the round *b* was chosen as the sign of *depression*. This selection undoubtedly resulted from the circumstance that this *b*, which was now habitually regarded as the sign of the depression of the tone *B*, and of course as the sign of the depression of the place itself in which *B* stood, could conveniently be taken as the sign of the depression of every other place also. (It did not occur indeed, that a new impropriety was introduced by this means, inasmuch as now a universal *chromatic sign* and an individual *tone* came to have one and the same name; that is to say, both are called *b*.) It is the present practice to give to this lowered *b* the form *♭* or *b*.

In consequence of a similar connection of ideas, the so called square ♮, which had hitherto designated the natural tone *B*, *i. e.* the *B* not lowered—*B* natural, was adopted as the sign of all so called natural tones; and hence, not only of all the tones which were not lowered, but also of all which were not raised. (Com. § XXVII). In the written music of modern times the form of this square ♮ has become changed into the well known form ♮—*the natural*—(possibly also it may be a corruption of the letter ♮.)

Finally, the sign of elevation (♯,) originally called *B cancellatum*, *the B stricken out*, *stricken through*, *the latticed B*, appears to have arisen from a similar association of ideas; and, as its name imports, it appears actually to have been a doubly crossed *B*, which was crossed once and again to signify that it was *not to be lowered*, but on the other hand was even *to be raised*.

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### § XXX.

It is well known that very frequently, either in the beginning of a piece of music, immediately after the clef, or farther on in the course of the piece, one or more of these transposition-signs, (sharps, flats, or naturals) occurs with a view to a permanent effect. The subject of these *chromatic fore-signs* or *signatures*, is treated in the doctrine of the keys. (Theory § 141.)

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### (D.)

### THOROUGH-BASE.

### § XXXI.

In addition to the hitherto described method of designating tones by notes, there is still another, consisting of a *compound of notes, figures, and*

*other signs*, which is called *thorough base*. But as this writing in figures properly presupposes a knowledge of the entire grammar of musical composition, even if not still more than that, it cannot here be explained. In the fourth volume of the Theory it is exhibited in full.

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REMARK.

Professor Maas, in his review of the first volume of the first edition of my Theory (in der Leipz. Allg. Mus. Zeitung, 1817, S. 641) regrets to find, in the foregoing explanation of our present mode of writing music, no mention made of its advantages over the designation of tones merely by figures, and that I have not raised my voice also in helping the sooner to suppress "this senseless old practice,—a practice long since known to be worthy of rejection and for this reason long ago abandoned, though now again sought to be revived:—a practice which every intelligent friend of the musical art must desire to see exterminated." I know not how to fill up the chasm here complained of, by a more weighty authority than by quoting the opinion which I have transcribed above from Prof. Maas, relative to the subject in question. Any one, however, who may wish to see an ample exhibition of the advantages of our method of writing music on the lines and spaces of the staff, can find it in Prof. Maas's Treatise in No. 6 der Leipz. allg. mus. Zeitung von 1815. Comp. also *Caecilia* VI. S. 109; VII. S. 133; VIII. S. 25, 261; IX. S. 185.

It did not occur to me as being necessary either, to say anything against *Dr. Krause's method of writing music*, (Leipz. allg. mus. Zeitung, 13. Bd. S. 497. 14 Bd. S. 117, 133,) which would take away all indications of the pitches of tones and would rob us of nearly all the advantages of our indications of the lengths of tones, while it would, on the other hand, most wonderfully sharpen up our eyesight in measuring the lengths of notes and would convert a common music writer into a geometer, or perhaps even a geometer into a writer of music. It moreover seems unnecessary here to declaim against the introduction of a mode of writing notes whose ideal is the cylinder of a barrel-organ.

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DIVISION V.

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DISTANCES OF TONES,—INTERVALS.

(A.)

IDEA.

§ XXXII.

Thus far we have acquired a knowledge of the tones, of their names, and of the manner in which they are written. In all this, every tone has appeared by itself: but we will now examine them in *their mutual relations as situated one above another; we will contemplate them in relation to their different comparative elevations.*

The relation of *two tones of like elevation* is called *unison*.

The relation, however, of two tones *not exactly alike in point of pitch*, the difference between the elevation of one tone and that of another, the distance from a higher to a lower tone is called an *interval*, *i. e.* an intermediate space, separation of tones, distance of tones. (Another signification appropriated to the technical word *interval*, which does not belong to the present connection, we shall become acquainted with in the doctrine of chords.)

Our technical language has a name for every conceivable interval within the limits of our system of tones, and thereby affords us the convenience of being able to name every greater or smaller difference in the pitch of tones.

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(B.)

NUMERICAL NAMES OF INTERVALS.

§ XXXIII.

The name of every interval depends, first of all, upon the number of degrees which it embraces; or, in other words, in the naming of intervals it is first observed how many places on the staff the two tones are apart. The distance from any one place of the staff to the next higher or lower is called a *degree*. A note which stands one place higher on the staff than another, as *e. g.* one is on a line, and the other next above or below the line; —●— or —●—, *e. g.* c—d, e—f, &c.,—is said to be *one degree distant from it*.

Of two notes, one of which is in this way one degree higher than the other, the lowest is called *the first, prima* or *the prime*, and the higher one is called *the second, secunda* or *second*: and the interval, *the distance between the two different tones*, is itself called a *second*.

The interval between two notes, one of which is two degrees, *i. e.* two seconds, higher than the other, where consequently the upper one, reckoned onward from the lowest or first, is the *third*, or, briefly, the interval extending over three note-places, as —●— or —●—, is called a *third*, as *e. g.* g—b, f—a, e—g, &c.

Two notes which are three degrees distant from one another, and whose interval accordingly embraces *four* places, as —●— or —●—, constitute a *fourth*, as *e. g.* c—f, f—b, b—e, and the like.

The interval of *five* places, as *e. g.* c—g, is called a *fifth*; of *six*, a *sixth*; of *seven*, a *seventh*; of *eight*, an *eighth*; of *nine*, a *ninth*; of *ten*, a *tenth*; of *eleven*, an *eleventh*; of *twelve*, a *twelfth*; of *thirteen*, a *thirteenth*; of *fourteen*, a *fourteenth*; of *fifteen*, a *fifteenth*; of *sixteen*, a *sixteenth*; of *seventeen*, a *seventeenth*.

It is extremely rare, however, to reckon so far as this: for the most part

only the first eight of the above designations are used. As we heretofore perceived the succession of the letters to repeat itself from 8 to 8, and as the eighth note-place is again designated by the same letter as the first (§ XVI,) so the ninth, inasmuch as it is the eighth degree from the second or the second from the eighth, and thus as it were another second, differing only in the circumstance that it occurs after a renewed application of the measuring scale, is also again called a *second*. In the same way the tenth is called the third, because it is as it were a renewed third, only taken within the compass of a higher octave: so the eleventh is regarded as the fourth: the twelfth, as the fifth: the fifteenth, as the octave: the sixteenth, as the second again, &c. as is shown by the following set of numbers arranged under one another:

1	2	3	4	5	6	7	8
8	9	10	11	12	13	14	15
15	16	17	18	19	20	21	22
22	23, &c.						

The higher numerical names of the intervals, however, are not *entirely superfluous*; for, on the one hand, they are needed where it is requisite to point out definitely *at what distance* from the first tone a third is to be understood: whether *e. g.* it is to be taken as an actual third, as c—e, or the tenth, as c— $\bar{e}$ , or even the seventeenth, as c— $\bar{\bar{e}}$ ; and, on the other, the appellation *ninth*, in particular, is employed in a certain specific case which will be mentioned hereafter. Theory, § 77 seq.

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#### § XXXIV.

The reckoning of intervals is always *from below upwards*, as we have hitherto proceeded, and the term *third*, *e. g.* always signifies the third degree reckoned *upwards*, and accordingly an interval in the opposite direction would be expressed by the additional appellation *under* or *lower*, as *e. g.* *the lower third* from G, *the lower fifth* from B, *the under octave* from e, &c.

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(C.)

#### ACCESSORY NAMES OF INTERVALS.

#### § XXXV.

In the foregoing treatment of intervals according to the number of their degrees it must have occurred to every reader, that not unfrequently intervals of very different extent are found under one and the same numerical name. *E. g.* we called the interval e—f a second, as well as f—g; while

the former is only half as large as the latter; for, the one embraces *three* keys, while the other embraces only *two*.

Consequently the number of the degrees is not alone sufficient to determine exactly the magnitude of the distance between the tones, and of course the numerical names alone are not adequate to the exact designation of this distance; but it is necessary that we look farther for some method whereby intervals of the same number of degrees and of the same numerical name, though still of different magnitude can be definitely designated and the exact distance of the tones from one another be made known: the method adopted for this purpose is that of adding to the numerical name a more *specific, distinctive appellation, or accessory name*, showing whether the interval is of the larger or of the smaller species.

We will accordingly now become acquainted with the intervals in this respect; we will learn to reckon them not merely, as heretofore, according to the *number of their degrees*, but will learn also to *measure* them according to their *magnitude*, and to *designate and name them* hereafter with *more specific* and accurate appellations.

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(1.)

SMALL AND LARGE INTERVALS.

§ XXXVI.

We find, even in the series of the natural tones, intervals of *one and the same* numerical name, which are at one time of the larger species, and at another of the smaller. To the former we naturally give the distinctive accessory name "*large*" or "*great*;" to the latter, "*small*."\*

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\* The terms "*large*" and "*small*," it will be perceived, are here employed in the place of the more usual terms "*major*" and "*minor*." The former are an exact and literal translation of the terms which the author himself employs, and while it is desirable on this account to adopt them in the translation, it is also desirable for the still more important reason that they are more *simple* and *intelligible* than those which we have been accustomed to use in their stead. "*Large*" and "*small*," being pure English words and among the most familiar and earliest known of all the words of our language, have a decided advantage over the Latin words "*major*" and "*minor*," on the score of being more universally and easily intelligible and of making at once a more clear, distinct, and perfect impression. Words of the old Saxon stock, such as every English or American child has been familiar with from his cradle, seem, for this reason, to be very especially adapted to be used as technical terms. There has for years been a deepening conviction in the mind of the translator that a great error is committed in the instruction books of most of the arts and sciences, in using too profusely terms which are borrowed from foreign or dead languages. The effect of such a measure must be, as it certainly is, to obscure what it should be a special purpose to make plain. Of all the books in the world, one of elementary instruction should be the most simple

In the first place we find (as has been already observed),

(a.) *two different species of seconds*; or, in other words, the step from one tone to another lying next to it in the series of the tones of the long keys is at one time larger, and at another smaller, just according as it occupies either the distance from the tone of one key to that of the next higher, as *e. g.* e—f, or to the *second* following, so that between the lowest and the highest key there is still one intermediate key, as *e. g.* f—g. The former distance is called a *small* [or *minor*] second, and the latter a *large* [or *major*] second.

On going through the series of the natural tones we shall find the degree or second C—D or c—d, &c, *large*; D—E likewise *large*; E—F *small*; F—G, G—A, and A—B *large*; and B—c again *small*:



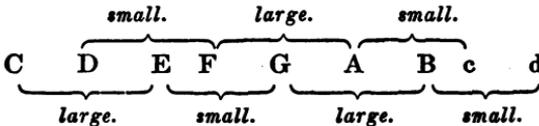
In addition to these large and small seconds lying in the series of the natural tones, many other great and small degrees or seconds also may be formed by means of chromatic elevations or depressions of one of the tones or of both. *E. g.*

*Small seconds*: f $\sharp$ —g, c $\sharp$ —d, g $\sharp$ —a, d $\sharp$ —e, a $\sharp$ —b, e $\sharp$ —f $\sharp$ , b $\sharp$ —c $\sharp$ , f $\times$ —g $\sharp$ ; a—b $\flat$ , d—e $\flat$ , g—a $\flat$ , c—d $\flat$ , f—g $\flat$ , B $\flat$ —c $\flat$ , e $\flat$ —f $\flat$ , a $\flat$ —b $\flat\flat$ .

*Large seconds*: e—f $\sharp$ , B—c $\sharp$ , f $\sharp$ —g $\sharp$ , c $\sharp$ —d $\sharp$ , g $\sharp$ —a $\sharp$ , d $\sharp$ —e $\sharp$ , a $\sharp$ —b $\sharp$ , e $\sharp$ —f $\times$ : B $\flat$ —c, e $\flat$ —f, a $\flat$ —b $\flat$ , d $\flat$ —e $\flat$ , g $\flat$ —a $\flat$ , c $\flat$ —d $\flat$ , f $\flat$ —g $\flat$ , B $\flat\flat$ —c $\flat$ .

Many call these large degrees or large seconds also *whole degrees*, and the small ones *half degrees*, because the latter as has been before observed, are in a manner only half as large as the former. Sometimes also even the terms *whole and half tones* have been used in this sense. Com. § XXXVIII.1.

(b.) In like manner also *two different thirds* are found in the series of the natural tones, according as the two degrees of which the third consists are both large, as in the third C—E, F—A, G—B; or the one is great and the other small, as D—F, E—G, A—c, B—d, thus:



A third consisting of *two small* degrees does not occur in the series of the natural tones, because in this series no two small degrees come next to one another. (Comp. the diagram above.)

and intelligible, and in order to its becoming so, it derives very great advantages from employing, as far as possible, for its technical terms, the plain, easy, and universally familiar words of our own language.—It is in pursuance of this conviction, that the translator feels called upon, so far as he can conceive himself justified in so doing, compatibly with a due deference to authority and established usage, to discard whatever is foreign in the mode of expression and to substitute in its place the most familiar simplicity.

In accordance with the above principle, the word "*large*" or "*great*" is used for "*major*;" and "*small*," for "*minor*." Thus "*major*" second, "*major*" third, &c. becomes *large* second, *large* third, &c; and "*minor*" second, "*minor*" third, &c. becomes *small* second, *small* third, &c.—T $\alpha$ .

Besides the above mentioned small and large thirds, lying in the series of the natural tones, many others of the same magnitude may also be formed by a chromatic raising or lowering of one or both of the tones, as *e. g.*

*Small thirds*:  $f\sharp-a$ ,  $c\sharp-e$ ,  $g\sharp-b$ ,  $d\sharp-f\sharp$ ,  $a\sharp-c\sharp$ ,  $e\sharp-g\sharp$ ,  $b\sharp-d\sharp$ ,  $f\times-a\sharp$ , &c.;  $g-b^b$ ,  $c-e^b$ ,  $f-a^b$ ,  $B^b-d^b$ ,  $e^b-g^b$ ,  $A^b-c^b$ ,  $d^b-f^b$ ,  $g^b-b^b$ .

*Large thirds*:  $d-f\sharp$ ,  $A-c\sharp$ ,  $e-g\sharp$ ,  $B-d\sharp$ ,  $f\sharp-a\sharp$ ,  $c\sharp-e\sharp$ ,  $g\sharp-b\sharp$ ,  $d\sharp-f\times$ , . . . . ;  $B^b-d$ ,  $e^b-g$ ,  $A^b-c$ ,  $d^b-f$ ,  $g^b-b^b$ ,  $c^b-e^b$ ,  $f^b-a^b$ ,  $B^bb-d^b$  . . . .

(c.) So also in the series of natural tones we find *two different species of fourths*, according as two of the three degrees included by the fourth are large and one is small, or all three are large. A fourth of the former species we again denominate a *small fourth*, and one of the latter species a *large fourth*.

$C-F$ ,  $D-G$ ,  $E-A$ ,  $G-c$ ,  $A-d$ ,  $B-e$  are small fourths:  $F-B$  is a large fourth.

Examples of *small fourths*, which are formed by chromatic transpositions, are as follows:

$f\sharp-b$ ,  $c\sharp-f\sharp$ ,  $G\sharp-c\sharp$ ,  $d\sharp-g\sharp$ ,  $A\sharp-d\sharp$ ,  $e\sharp-a\sharp$ ,  $b\sharp-e\sharp$ ,  $f\times-b\sharp$ , &c.;  $f-b^b$ ,  $B^b-e^b$ ,  $e^b-a^b$ ,  $A^b-d^b$ ,  $d^b-g^b$ ,  $G^b-c^b$ ,  $c^b-f^b$ ,  $f^b-b^bb$ .

Examples of *large fourths* by chromatic transpositions:  $c-f\sharp$ ,  $G-c\sharp$ ,  $d-g\sharp$ ,  $A-d\sharp$ ,  $e-a\sharp$ ,  $B-e\sharp$ ,  $f\sharp-b\sharp$ ,  $c\sharp-f\times$ , &c.;  $B^b-e$ ,  $e^b-a$ ,  $A^b-d$ ,  $d^b-g$ ,  $G^b-c$ ,  $c^b-f$ ,  $f^b-b^b$ ,  $B^bb-e^b$ , &c.

Instead of *small fourth*, the expression *pure fourth* [perfect fourth] is frequently used, and instead of *large fourth*, the term *superfluous fourth* is sometimes employed. But we find it more consistent and congruous to use, for distinguishing the two species of intervals occurring in the series of the natural tones, the terms *small* and *large*, as distinctive accessory names that are perfectly uniform and universal, and to reserve the accessory terms *superfluous* and *diminished*, for the intervals which are of the species mentioned in the following section.

Moreover the *large fourth* is not unfrequently called the *false fourth*, sometimes also *tritone*, because it embraces three large, so called whole degrees, (three whole tones.)

(d.) *Fifths* also are found of two different sizes, according as two of the four degrees of which a fifth consists are small, and two are large; or three are large and only one small. The only *small fifth* is  $B-f$ . All the rest are *large*.

*Small fifths* by means of chromatic transpositions:  $F\sharp-c$ ,  $c\sharp-g$ ,  $G\sharp-d$ ,  $d\sharp-a$ ,  $A\sharp-e$ ,  $e\sharp-b$ ,  $B\sharp-f\sharp$ ,  $F\times-c\sharp$ , —;  $e-b^b$ ,  $a-e^b$ ,  $d-a^b$ ,  $G-d^b$ ,  $c-g^b$ ,  $F-c^b$ ,  $B^b-f^b$ ,  $e^b-b^bb$ —.

*Large fifths*:  $B-f\sharp$ ,  $F\sharp-c\sharp$ ;  $c\sharp-g\sharp$ ,  $G\sharp-d\sharp$ ,  $d\sharp-a\sharp$ ,  $A\sharp-e\sharp$ ,  $e\sharp-b\sharp$ ,  $B\sharp-f\times$ —;  $B^b-f$ ,  $e^b-b$ ;  $A^b-e^b$ ,  $d^b-a^b$ ,  $G^b-d^b$ ,  $c^b-g^b$ ,  $F^b-c^b$ ,  $B^bb-f^b$ —.

Instead of the name *small fifth*, the term *diminished*, or *false fifth* is frequently used; and instead of the word *large*, the term *pure* [or perfect] is not unfrequently employed. But here again we prefer to remain true and uniform to the distinguishing accessory names which we have once adopted. (Comp. remarks under c.)

It will moreover be observed here that the small fifth is the same in respect to the number of keys as the large fourth, and thus is, in this point of view, *equivocal*. We shall hereafter recur to this subject again.

(e.) That is called a *small sixth*, two of whose five degrees are small, and three large. But if four of these degrees are large and only one is small, the sixth is called a *large sixth*. Accordingly the sixths E—c, A—f, B—g, are *small*; those C—A, D—B, F—d, G—e, are *large*.

*Small sixths* by chromatic transpositions are as follows: F $\sharp$ —d, c $\sharp$ —a, G $\sharp$ —e, d $\sharp$ —b, A $\sharp$ —f $\sharp$ , E $\sharp$ —c $\sharp$ , B $\sharp$ —g $\sharp$ , F $\times$ —d $\sharp$ , —; d—b $\flat$ , G—e $\flat$ , c—a $\flat$ , F—d $\flat$ , B $\flat$ —g $\flat$ , E $\flat$ —c, A $\flat$ —f $\flat$ , d $\flat$ —b $\flat$ .

*Large sixths*, by chromatic transpositions, are as follows: A—f $\sharp$ , E—c $\sharp$ , B—g $\sharp$ , F $\sharp$ —d $\sharp$ , c $\sharp$ —a $\sharp$ , G $\sharp$ —e $\sharp$ , d $\sharp$ —b $\sharp$ , A $\sharp$ —f $\times$ ; B $\flat$ —g, E $\flat$ —c, A $\flat$ —f, d $\flat$ —b $\flat$ , G $\flat$ —e $\flat$ , c $\flat$ —a $\flat$ , F $\flat$ —d $\flat$ , B $\flat\flat$ —g $\flat$ .

(f.) In like manner occur *small* and *large sevenths*, according as four of the six degrees of which the seventh consists are large and two are small, or five are large and only one is small. All the sevenths in the natural series of tones are small, except the two C—B, and F—E.

Other *small sevenths* by means of chromatic transpositions are as follows: F $\sharp$ —e, c $\sharp$ —b, G $\sharp$ —f $\sharp$ , D $\sharp$ —c $\sharp$ , A $\sharp$ —g $\sharp$ , E $\flat$ —d $\flat$ , B $\sharp$ —a $\sharp$ , F $\times$ —e $\sharp$ ; c—b $\flat$ , F—e $\flat$ , B $\flat$ —a $\flat$ , E $\flat$ —d $\flat$ , A $\flat$ —g $\flat$ , D $\flat$ —c $\flat$ , G $\flat$ —f $\flat$ , c $\flat$ —b $\flat\flat$ .

*Large sevenths* in the same way are as follows: G—f $\sharp$ , D—c $\sharp$ , A—g $\sharp$ , E—d $\sharp$ , B—a $\sharp$ , F $\sharp$ —e $\sharp$ , c $\sharp$ —b $\sharp$ , G $\sharp$ —f $\times$ ; B $\flat$ —a, E $\flat$ —d, A $\flat$ —g, D $\flat$ —c, G $\flat$ —f, c $\flat$ —b $\flat\flat$ , F $\flat$ —e, B $\flat\flat$ —a $\flat$ .

(g.) *The octave* in the natural series of tones everywhere occurs of one and the same magnitude; or, as it is usually expressed, it occurs only as a *pure* octave, there is no case in which one is found greater than another. Hence the terms *small* and *great* cannot be predicated of *the octave*, nor, for the same reason, of *the prime*.

(h.) *Small* and *great ninths, tenths, elevenths, &c.* are only repetitions of small and great seconds, thirds, fourths, &c.

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(2.)

DIMINISHED AND SUPERFLUOUS INTERVALS.

§ XXXVII.

We have seen that in the natural series of tones, intervals occur of one and the same numerical name, while yet they are of two different magnitudes. The difference between *large* and *small* intervals every where amounts to *just one key*. Greater differences than this do not there occur; but such larger differences may be produced by the help of a chromatic transposition of at least one of the two tones, as, *e. g.* a second f—g $\sharp$ , which is larger than the one hitherto known to us under the term *large*,—also a third d $\sharp$ —f, which is smaller than a small third, &c.

Intervals which are by one key larger or smaller than they occur in the series of the natural tones, that is, one key larger than large, or smaller than small,—are called *superfluous*, and *diminished*. (Comp. remark at § XVII. No. 11.)

## § XXXVIII.

Accordingly,

(1.) The relation between two tones, both of which stand on one and the same degree or place of the staff, but one of which is one key higher than the other, as *e. g.*  $g-g\sharp$ ,  $a^b-a$ , and the like, is denominated a *superfluous prime*, because the difference of pitch between the two tones is by one key greater than it is in the case of the prime in the series of the natural tones. (That is to say, in the latter case, between two tones, both standing on one and the same degree of the staff, there is *no difference at all*: but  $c$  and  $c\sharp$  are separated by the distance of one key, and, accordingly, the difference between two tones situated on one and the same degree of the staff can amount to one key more than in the series of the natural tones.)

The superfluous prime is thus, as it respects *the number of keys*, equivalent to the small second (or small so called half-tone degree, § XXXVI. 1), and hence *ambiguous*. For, the superfluous prime, as *e. g.*  $g-g\sharp$ , just as the small second,  $g-a^b$ , consists of two tones of two immediately proximate keys, and the two appear on the piano-forte precisely alike.

Still however the two are essentially *different*. For two tones which in relation to one another make out a superfluous prime, stand both together on one and the same degree of the staff and are distinguished only by a chromatic sign; both obtain their name from one and the same letter; the only difference is, that one is distinguished by a chromatic character attached to it; *e. g.*  $G^b-G$ ,  $G-G\sharp$ . But in the case of the small second all this is different: there, each of the two tones stands on a different and separate degree of the staff, and each is designated by a distinct letter, as *e. g.*  $F\sharp-G$ ,  $G-A^b$ , &c. (Indeed, if we bring into calculation the fact that the tone  $G\sharp$ , *e. g.* is not properly quite so high—or at least ought not to be—as  $A^b$  [§ XIX], it will appear, in this point of view, that the interval  $G-G\sharp$  is not strictly quite so large as the one  $G-A^b$ .)

It results from the first mentioned great *similarity* of the small second and the superfluous prime, that both have received the common name of a *half-tone* [or *half-degree*,] (§ XXXVI); and it is a consequence of the last mentioned *difference*, that, for the sake of a more exact and specific distinction, the small second is called a *large half-tone* [or a *large half-degree*], while the superfluous prime is denominated a *small half-tone* [or a *small half-degree*]. (This is truly a somewhat remarkable and at any rate rather an obscure mode of expression.)

The superfluous prime is often called also a *chromatic interval* (Comp. remark at § XVII. No. 10): (because the two tones differ only so much from one another as a chromatic transposition-sign makes them,) or a *chromatic half-tone* or *semitone* (see remark above referred to); and, in contradistinction from this, the small second or large half-tone [half-degree] is called a *diatonic half-tone* [a *diatonic half-degree*].

We prefer, instead of all these particular appellations, to use in all cases the terms *superfluous prime* and *small second*: by which means the whimsical distinction of great half and small half, of diatonic half and chromatic half tones [half-degrees] is at once spared.

So also the expression *half-degree* (§ XXXVI. *a.*) should be avoided,\*

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\* The author's opinion that the term *half-degree* should be discarded is doubtless a just one. Its use is not really necessary in any case, while its abandonment, in common with that of the other terms—*half-tone*, *semitone*, *chromatic interval*, and the

because at one time under this term is understood a superfluous prime (a chromatic or small half-tone), and at another a small second (a diatonic or large half-tone), whereby there easily arises a confusion of ideas which can only with difficulty be avoided by the appendage *large* and *small*, as *large half-degree*, *small half-degree*.

In contradistinction from the superfluous prime, the non-superfluous, the real unison (§ XXII), is usually called *the pure prime*.

(2.) A *second* is said to be *diminished* when it is still smaller by one key than the small second, as *e. g.*  $g\sharp-ab$ ,  $d\sharp-eb$ ,  $a\sharp-bb$ ,  $e\sharp-f$ ,  $B\sharp-c$ ,  $f\times-g$ ,  $c\times-d$ ,  $c\sharp-d^b$ ,  $f\sharp-g^b$ ;  $B-c^b$ ,  $e-f^b$ ,  $a-b^{bb}$ ,  $d-ebb$ ,  $g-a^{bb}$ . This is hence, so to speak, an enharmonic interval, or, in other words, it is the relation subsisting between two enharmonically parallel tones (§ XIX.) and therefore is in itself an equivocal interval (§ XXI.), inasmuch as on the piano-forte it appears as a pure prime.

The superfluous second is still larger by the distance of one key than the great second, as *e. g.*  $B^b-c\sharp$ ,  $f-g\sharp$ ,  $c-d\sharp$ ,  $g-a\sharp$ ,  $d-e\sharp$ ,  $a-b\sharp$ ,  $e-f\times$ ,  $b-c\times$ ;  $e^b-f\sharp$ ,  $a^b-b$ ,  $d^b-e$ ,  $g^b-a$ ,  $c^b-d$ ,  $f^b-g$ ,  $B^{bb}-c$ ,  $e^{bb}-f$ .

(3.) *Diminished thirds* are as follows:  $c\sharp-e^b$ ,  $f\sharp-a^b$ ,  $B-d^b$ ,  $e-g^b$ ,  $A-c^b$ ,  $d-f^b$ ,  $g-b^{bb}$ ;  $-g\sharp-b^b$ ,  $d\sharp-f$ ,  $A\sharp-c$ ,  $e\sharp-g$ ,  $B\sharp-d$ ,  $f\times-a$ ,  $c\times-e$ ,  $g\times-b$ . In respect to keys, the diminished third is a large second, *e. g.*  $C\sharp-D\sharp$  is the same thing as  $D^b-E^b$ .

*Superfluous thirds* are as follows:  $e^b-g\sharp$ ,  $B^b-d\sharp$ ,  $f-a\sharp$ ,  $c-e\sharp$ ,  $g-b\sharp$ ,  $d-f\times$ ,  $A-c\times$ ,  $e-g\times$ ;  $-A^b-c\sharp$ ,  $d^b-f\sharp$ ,  $g^b-b$ ,  $c^b-e$ ,  $f^b-a$ ,  $B^{bb}-d$ ,  $e^{bb}-g$ .

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like, would evidently be attended with the advantages which the author suggests, namely: it would, on the one hand, conduce to simplicity by uniformly employing only one term instead of half a dozen; while, on the other, it would leave a term to be exclusively employed which is entirely specific and definite, a term which would always point out precisely and unequivocally the thing intended. The term *superfluous prime* uniformly means the interval between the tone denoted by a certain letter and a tone denoted by the same letter when sharpened or flatted; while the term *small second* as uniformly means the interval between the tone denoted by any letter and the tone denoted by the next letter above when the latter is flatted, or the next letter below when the latter is sharpened, and also the interval between the third and fourth, and between the seventh and eighth degrees of the so called natural scale; and thus all is made simple, clear, and definite.

And moreover, whenever we might have occasion to speak of the distances between the successive letters or tones of the scale, without the formality of giving them their technical interval names, we could call them, as the author does, *large degrees* and *small degrees*.

If however the choice were to be made between the use of the terms *half-degree* and *half-tone*, it is plain that the author would decide with the translator in preferring the former. It is on this ground that the translator has, to a limited extent, adopted the term *half-degree*. It was thought that the settled and universal custom, which has obtained with the Americans and the English, of using the terms *tone*, *semitone*, &c. would scarcely permit a total abandonment, at present, of all analogous terms, leaving none that could be employed as substitutes and could be applied in substantially the same way. The term *half-degree* therefore has been adopted as the less of two evils.—Tn.

(4.) *Diminished fourths*, *i. e.* still smaller than small fourths, are as follows:  $D\sharp-G$ ,  $E-A^b$ ,  $B\sharp-e$ ,  $c-f^b$ ,  $F^\times-B$ ,  $F-B^{bb}$ , &c.

*Superfluous fourths* in our sense of that term, *i. e.* fourths by one degree larger than large fourths, are as follows:  $f-b\sharp$ ,  $f^b-b$ ,  $c-f^\times$ ,  $bb-e$ ,  $E^b-A\sharp$ , &c.—That the term *superfluous fourth* is used by many music teachers in a different sense, has already been observed on page 56.

(5.) *Diminished fifths* in our sense of the word, *i. e.* fifths smaller by one degree than the small fifths, are as follows:  $B\sharp-f$ ,  $B-f^b$ ,  $F^\times-c$ ,  $E-B^{bb}$ , and the like. Here also we again call attention to the fact, as remarked on page 56, that many musicians understand a different thing under the term diminished fifth.

*Superfluous fifths* are as follows:  $C-G\sharp$ ,  $G-d\sharp$ ,  $A^b-e$ ,  $e-b\sharp$ ,  $F^b-c$ ,  $B-f^\times$ ,  $B^{bb}-f$ , and so on.

(6.) *Diminished sixths* are as follows:  $B-g^b$ ,  $A\sharp-f$ ,  $e\sharp-c$ ,  $E-c^b$ ,  $F^\times-d$ ,  $D-B^{bb}$ ,  $F\sharp-d^b$ , &c.

*Superfluous sixths*:  $E^b-c\sharp$ ,  $G^b-e$ ,  $F-d\sharp$ ,  $G-e\sharp$ ,  $c^b-a$ ,  $B^{bb}-g$ ,  $E-c^\times$ ,  $A^b-f\sharp$ , &c.

(7.) *Diminished sevenths* are as follows:  $B-a^b$ ,  $G\sharp-f$ ,  $C\sharp-B^b$ ,  $B\sharp-a$ ,  $G-f^b$ ,  $F^\times-e$ ,  $F-e^{bb}$ ,  $F\sharp-e^b$ , &c.

*Superfluous sevenths*:  $F^b-e$ ,  $c-b\sharp$ ,  $G-f^\times$ ,  $Ebb-d$ ,  $A^b-g\sharp$ , &c.

(8.) The *octave* also, which in the series of the natural tones we found to be only of one and the same magnitude—only *pure* (or perfect), page 57, can, by chromatic transposition, be presented as *smaller* and *greater* than it is in the series of the natural tones. In the one case—*i. e.* when smaller,—we apply to it the term *diminished*; in the other, the term *superfluous*, as, *diminished octave*, *superfluous octave*.

*Diminished octaves* are as follows:  $E-eb$ ,  $D\sharp-d$ ,  $F-f^b$ ,  $B\sharp-b$ ,  $C^\times-c\sharp$ ,  $E^b-ebb$ , &c.

*Superfluous octaves*:  $E^b-e$ ,  $B^b-b$ ,  $D-d\sharp$ ,  $F^b-f$ ,  $B-b\sharp$ ,  $C\sharp-c^\times$ ,  $Ebb-eb$ , &c.

In contradistinction from the diminished and the superfluous octave, that which is neither diminished nor superfluous, is, as we have already observed, called the *pure octave*.

(9.) *Diminished* and *superfluous ninths*, *tenths*, &c. are only repetitions of the like seconds, thirds, &c., one octave enlarged.

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### (3.)

#### DOUBLY DIMINISHED AND DOUBLY SUPERFLUOUS INTERVALS.

#### § XXXIX.

*Doubly diminished* and *doubly superfluous intervals* are also conceivable, as *e. g.* a doubly superfluous second:  $g^b-a\sharp$ ,—a doubly superfluous octave:  $G^b-g\sharp$ ,  $B^b-b\sharp$ ,—a doubly diminished octave:  $G\sharp-g^b$ ,  $B\sharp-b^b$ , &c.

Indeed, even *more than doubly* diminished and *doubly superfluous* intervals may be conceived of.

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(D.)

SIGNS FOR THE DIFFERENT INTERVALS.

§ XL.

For the purpose of representing the different distances of tones by short signs, we find it convenient to employ our ordinary figures, making the figure 2 represent the interval of the second; the figure 3, a third; 4, a fourth, &c. We will specifically designate *the small* [or minor] intervals by a *dot placed BEFORE* the figure, and *the large* [or major] intervals by a *dot placed AFTER* the figure; *the diminished* intervals by *two dots before* the figure, and *the superfluous* by *two dots placed after* the figure.

According to this plan

the sign .6, *e. g.* denotes a small sixth,  
 “ “ 6. a large sixth,  
 “ “ ..6 a diminished sixth,  
 “ “ 6.. a superfluous sixth.

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(E.)

EQUIVOCALNESS OF INTERVALS.

§ XLI.

By casting a glance over all the intervals hitherto enumerated, it will be observed that they are all without exception equivocal. We have already directed attention to this equivocalness in some particular instances, as *e. g.* in the case of the small fifths, the superfluous prime, and the diminished second. But all the rest also are of the same character.

To wit, in respect to the number of keys, the following intervals coincide:

(1.) *Large* intervals with others that are *small*. This is the case in respect to the large fourth and small fifth, as *e. g.* F—B and B—f, G $\sharp$ —d and d—g $\sharp$ , and the like.

(2.) *Large* intervals with *diminished* intervals, namely:

(a.) The large second with the diminished third, as *e. g.* B—c $\sharp$  and B—d $\flat$ , c—d and B $\sharp$ —d, &c.

(b.) The large thirds with diminished fourths, as, *e. g.* c—e and c—f $\flat$ , or B $\sharp$ —e.

(c.) The 5. with the ..6, as *e. g.* E—B and E—c $\flat$ ; c—g and B $\sharp$ —g;

(d.) The 6. with ..7, as *e. g.* A—f $\sharp$  and A—g $\flat$ , B $\flat$ —g and A $\sharp$ —g;

(e.) 7. with ..8, as *e. g.* C—B and C—c $\flat$ ; B $\flat$ —a and A $\sharp$ —a.

(3.) *Small intervals coincide with others that are superfluous :*

- (a) The .2 with 1..
- (b) " .3 " 2..
- (c) " .4 " 3..
- (d) " .6 " 5..
- (e) " .7 " 6..

In like manner it will be found that *diminished intervals coincide with superfluous, and vice versa: e. g.  $\text{e}\flat\flat$  and  $4\flat\flat$ ;  $\text{E}\flat\flat$ —c and  $\text{F}$ — $\text{B}\flat\flat$ , &c.*

All the intervals might now, though in a less extended and formal manner, be again gone through in respect to the point here involved, and perhaps a table be made out after the following form:

"Two tones belonging to one and the same key, may be either a pure unison, as e. g. e—e, or a diminished second, as e. g. e— $\text{f}\flat$ ."

"Two tones belonging to two immediately proximate keys, may be either a superfluous prime, or a small second, or a doubly diminished third, as e. g. e— $\text{e}\sharp$ , e— $\text{f}$ ,  $\text{e}\sharp$ — $\text{g}\flat$ , &c."

"Two tones, when one key lies between, can be either 2., as e. g. e— $\text{f}\sharp$ , or  $\text{e}\flat\flat$ ,  $\text{e}\flat$ — $\text{g}\flat$ , &c."

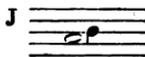
"Two tones, between which there are two keys, may be—&c. &c."

(F.)

#### INVERSION OF INTERVALS.

#### § XLII.

If the lower of two different tones, is raised by one octave or by a double octave, &c. so that it becomes higher than the other which before was the highest; or, which amounts to the same thing, if the higher tone is lowered by octaves until it comes to be lower than the other,—in short, if the two terms of an interval are reversed so that the lowest becomes the highest and the highest lowest, as e. g. if the lowest tone of the interval represented here at J



is transposed by an octave higher as at K,



or if the higher is made an octave lower as at L,



(which last is the same as it respects the point in question, inasmuch as it amounts to the same thing, whether the lower tone is raised above the higher or the higher is put down below the lower, since in either case the lowest becomes the highest, and the highest lowest,) an *inversion of an interval* [or a *turning of an interval upside down*] is said to take place.

Thus the foregoing example in K is an inversion of that in J, or, which is the same thing, J is the inversion of K. For if K is again inverted, the position J again occurs, as a matter of course. Accordingly the two different positions are, as well backwards as forwards, reciprocally inversions of one another.

§ XLIII.

As the nature of an inversion consists in the circumstance, that, of two different tones, the lower becomes the higher, or vice versa, it follows,

(1.) That the unison or pure prime is not susceptible of inversion, because, of two tones, neither of which is higher than the other, *the higher* cannot of course be placed under *the lower*; and it follows,

(2.) That, in order to invert two tones which are farther from one another than a diminished octave, the upper tone must be lowered two or more octaves, or the lower raised two or more octaves, or *both at the same time must be mutually transposed by one or more octaves*. For if, in order to invert a ninth, if you please, as *e. g.*  $\bar{e}-\bar{f}$  at *i* in the following example,



we were only to raise the lower tone  $\bar{e}$  by one octave as at *k*, the interval  $\bar{e}-\bar{f}$  would then be changed only into  $\bar{e}-\bar{f}$ , in which case the  $\bar{e}$  would still remain below the  $\bar{f}$ , and so consequently there would yet be no inversion.

An inversion is not effected until the  $\bar{e}$  is raised by *two octaves*, as  $\bar{f}-\bar{e}$ , as at *l*. So likewise the example at *i* is not inverted by the transposition *kk*, the inversion not occurring until as at *ll* or *m*.

So also the pure octave cannot be said to be inverted in such a form as at *k* and *kk*, but only as at *l* and *ll*.



and the superfluous octave also, fig. *i*, is not inverted as at *k* and *kk*, but only as at *l*, *ll*, and *m*.



## § XLIV.

It is plain to be seen, that, in every inversion, the distances of the tones do not remain the same. The two tones which in the example on page 62, at J, were at the distance of a second from one another, become, on being inverted as at K or L, a *seventh* apart: or, according to the usual way of speaking, a second becomes by inversion a seventh. In like manner the third becomes by inversion a sixth, as, *e. g.* c—e become e— $\bar{c}$ , or E—c; the fourth becomes a fifth, as c—f; f— $\bar{c}$  or F—c: (for which reason therefore many call the second, third, and fourth *radical intervals*, and the rest *derived intervals*.) And since, as we see, every thing here holds good reciprocally taken, as well one way as the other, it follows that, vice versa, the 7th becomes changed by inversion into a 2d, the 6th into a 3d, and the 5th into a 4th; *e. g.* d— $\bar{c}$  becomes c—d or  $\bar{c}$ — $\bar{d}$ ; e— $\bar{c}$  becomes c—e or  $\bar{c}$ — $\bar{e}$ ; f— $\bar{c}$  becomes c—f or  $\bar{c}$ — $\bar{f}$ . (Hence we can with equal propriety call the 7th, 6th, and 5th radical intervals, and regard the 2d, 3d and 4th as derived from them.)

A general view of the above alterations and derivations is presented by the following table:

		The 2d becomes a 7th,				
		“	3d	“	6th,	
		“	4th	“	5th,	
		“	5th	“	4th,	
		“	6th	“	3d,	
		“	7th	“	2d,	
or	2,	3,	4,	5,	6,	7.
	7,	6,	5,	4,	3,	2.

where the highest figure or number always stands opposite to the lowest, and the lowest opposite to the highest; because, in an inversion, the whole is reversed.

The pure octave alone gives by inversion no other interval, but presents again a pure octave, and consequently only the same interval again in a higher or a lower position.

Moreover also, all intervals which are greater than a pure octave, as *e. g.* the tenth, the ninth, &c. and even the *superfluous octave itself* give likewise no peculiar intervals of their own, but only the same as the third, the second, the superfluous prime, &c.

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 § XLV.

The remarks which transpired in the foregoing section relative to the numerical names of intervals, apply, for like reasons, also to the accessory names. An interval with the accessory name *small* becomes one with the accessory name *large* or *great*, and the reverse; a *diminished* interval be-

comes a *superfluous* one; and a *superfluous* interval becomes a *diminished* one, as follows:

.2 — 7. — .2	..2 — 7.. — ..2
.3 — 6. — .3	..3 — 6.. — ..3
.4 — 5. — .4	..4 — 5.. — ..4
.5 — 4. — .5	..5 — 4.. — ..5
.6 — 3. — .6	..6 — 3.. — ..6
.7 — 2. — .7	..7 — 2.. — ..7
	..8 — 1.. — ..8

or            .2,    .3,    .4,    .5,    .6,    .7,  
               7.,    6.,    5.,    4.,    3.,    2.,

and            ..2,    ..3,    ..4,    ..5,    ..6,    ..7,  
               7..,    6..,    5..,    4..,    3..,    2..

*i. e.* *small* seconds become *large* sevenths, and, on the contrary, *large* sevenths become *small* seconds. The *small* seventh becomes a *large* second, and the *large* second a *small* seventh. And so also ..2 becomes 7.., and 7.. becomes ..2. ..8 becomes 1.., and the latter becomes ..8, &c.

In like manner, as can easily be perceived, doubly diminished intervals become doubly superfluous ones; and the latter, again, doubly diminished intervals, &c.

It might be useful *as an exercise* to go through the different inversions of the intervals somewhat in the following manner:

The *prime*, that is to say, the *pure* prime is susceptible of no inversion.

The *superfluous* prime, as *e. g.*  $c-c^{\#}$ , becomes the diminished octave, as  $C^{\flat}-c$  or  $c^{\#}-c$ .

The *second* becomes by inversion the seventh, that is,

The *diminished* second becomes the superfluous seventh, as, *e. g.*  $B-c^{\flat}$  becomes  $C^{\flat}-B$  or  $c^{\flat}-b$ ,  $F^{\#}-g^{\flat}$  becomes, &c.

The *small* second becomes 7.; as *e. g.*  $G-A^{\flat}$  becomes  $A^{\flat}-g$ , &c.

The *large* second becomes—&c.

The *superfluous* second becomes—&c.

The third becomes, &c. &c.



(G.)

GENERAL VIEW OF THE INTERVALS.

§ XLVI.

In our investigation of the intervals thus far we have found,

That the fifth, sixth, and seventh are inversions of the fourth, third, and second.

That the octave, ninth, tenth, &c. are only repetitions of the prime, second, third, &c.

That, in the series of the natural tones, every interval, except the prime and the octave, presents itself under two different magnitudes, and that the

difference between large and small intervals consists in one key more or one key less.

That an interval which is by one key smaller or larger than it occurs in the series of the natural tones, is called diminished or superfluous; that any interval which is still larger than the superfluous is denominated doubly superfluous, and any one that is still smaller than the diminished is termed doubly diminished; &c.

That, finally, the large intervals become by inversion small, and, vice versa, the small become large; the diminished become superfluous, and the latter become diminished; the doubly diminished become the doubly superfluous, and the reverse.

This view very much facilitates an acquaintance with the numerous multiplied different intervals. For if one only once understands the series of the natural tones, nothing is more easy than to distinguish the large and small seconds, thirds, and fourths from one another, and, by comparison with these, to know immediately all the other intervals also,—namely the large and small sevenths, sixths and fifths, as inverted small and great seconds, fourths, and thirds; and all the superfluous intervals, by the circumstance that they are one key greater than the great; and all diminished intervals by the fact, that that they are still smaller than the small. In a similar manner one comes to a knowledge of the doubly diminished and the doubly superfluous intervals, in case such occur.

This view not only saves an intolerable wearisomeness to the memory, but it also furnishes, instead of a mere knowledge got by heart, a clear apprehension of the real relations of the intervals.

It will always be quite a useful exercise for a beginner, as a method of practising himself into a knowledge of the intervals, to take the trouble to write in notes all the species of intervals separately on all possible degrees of the staff, and then to play them on the piano-forte. It will especially be well also, in writing as above suggested, not only to use interchangeably, at one time one clef and at another time another, but also to write the intervals not merely on one and the same staff, but sometimes on two or more.

In fig. 10, below, *e. g.*

(Fig. 10.)



the tone  $\bar{g}\sharp$  is the superfluous fifth of  $\bar{c}$ ;  $e$  is the small sixth from  $g\sharp$  and the large third (the large tenth) from  $\bar{c}$ ;  $\bar{g}\sharp$  is the small under-sixth

from  $\bar{e}$  (or sixth below  $\bar{e}$ );  $\bar{c}$  is the large under third (under tenth) from  $\bar{e}$ . Or, fig. 11:



$\bar{c}$  is the small fifth from  $f\sharp$ ;  $\bar{e}\flat$  is the diminished seventh from  $f\sharp$ , and small third from  $\bar{c}$ ;  $\bar{a}$  is a small third (or tenth) from  $f\sharp$ , the large sixth from  $\bar{c}$ , the large fourth from  $e\flat$ ,— $f\sharp$  is a small under fifth from  $\bar{c}$ , a diminished under seventh from  $e\flat$ , a small under third (under tenth) from  $\bar{a}$ ;  $\bar{c}$  is a small under third from  $e\flat$ ,—&c.

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REMARK.

The musical literati have *disputed much as to how many intervals there properly are*. One assumes 52, others teach that there are only 35, 24, or even only 18, and explain the rest as “merely chimerical and imaginary intervals.” But this view of the subject seems to me to be a very strange one, and the controversy involved in it, to be both a singular and an unmeaning one!

How many different grades of distance between two tones, are, in themselves and according to the nature of our system of tones, conceivable, we have already seen; the dispute can no more be on this point, than there can be a dispute in mathematics on the question, how many different magnitudes there are!

This therefore cannot properly be the meaning of the contending parties; they enter the field only on the question, *what intervals actually occur in music?* With this question we have nothing to do—at least in the *present connection*, where our only purpose is to adopt such a nomenclature as will afford us a name of a definite meaning for every conceivable species of distance between tones, whether such species of distances occur frequently, or seldom, or even never; somewhat in the same manner as we designate every point of the earth’s surface, whether frequented or inaccessible, according to degrees of length and breadth [of longitude and latitude]. But who is found in this department to contend on the point, how many degrees of latitude there really are? whether there actually is *e. g.* the 89th degree? and perhaps calling this 89th degree a chimerical, a mere imaginary latitude, because he regards it impossible that it ever should be explored by a human being?

## CHAPTER III.

## PRELIMINARY.

## RHYTHMICS.—MEASURE OF TIME.

## DIVISION I

## IDEA OF RHYTHM AND MEASURE.

## § XLVII.

The musical art requires, in addition to the connection of different tones, still another property, which, though it is not absolutely essential to the nature of music,\* has nevertheless the power of very much enhancing its beauty. This is *rhythm* or *measured movement*, and consists in the circumstance that the times in which the tones and combinations of tones sound, are exactly *measured* in relation to each other by quotas or proportional parts, and that the times thus measured out are also accurately adjusted *in relation to the stress of voice respectively appropriate to each*, and are symmetrically accented.

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\* The author does not mean by this, that rhythm is not material to *the excellence* of music, for he repeatedly and expressly affirms the contrary. He only means to say that rhythm is not absolutely essential to the essence of music, in such a sense as that music cannot exist without it. A man may still preserve his identity and retain his essential properties as a human being, though all his limbs be cut off, and all the symmetry of his proportions be destroyed, and all his beauty be effaced: he is still a man, it is true; but no longer a man of the appropriate human comeliness and beauty, no longer possessed of the attributes which alone can give the appropriate grace and loveliness to his form, or can render him an object desirable to behold. It is in this sense that music may be robbed of rhythm, and yet be music. It is still music in essence, in the same way as a man is still a man, though deprived of his limbs, his proportions, and his beauty.

That rhythm is material to *the goodness* of music, is one of the plainest of all truths. No property is more indispensable; none is more universally appreciated by the instinctive capacities of every musical constitution. Indeed, it is not too much to say, that musical genius and the rhythmical sense are co-ordinate qualities, and that the one ascends or descends the scale of perfection precisely with the other. It probably will be found universally true, that the higher is a man's native musical genius in the general, the more delicate, acute, and prominent is his appreciation of rhythm. If there be a property in music that can charm and enwrap the feelings and that can carry us away with its fascinating and delightful impressions, it is that exact, even, regular, uniform, symmetrical movement which we call rhythm. Of all the attributes, therefore, which pertain to the musical art, this should be the last to be sacrificed.—T. R.

I say that rhythm does not belong necessarily to the nature of music, because it is a matter of fact that not all music is rhythmical or measured. In the usual choral singing of the church congregations, *e. g.* the longer or shorter duration of the tones in relation to one another is not at all adjusted to measure, but each tone is held out at pleasure, one about as long as another; and the most that is done is sometimes to accent this or that tone more or less, according to the greater or less stress of voice due to the syllable of the text. But after all, this is not a measured movement, it is not rhythm; there is in the case no such measuring and accentual adjusting of the times, as we find in rhythmical music; one can beat no time to such a performance.

If, on the contrary, a symmetrical measured division of the times is found in a piece of music, *i. e.* the time is distributed into exactly equal general divisions, and these are again divided into equal parts, and the latter are farther separated into equal smaller quotas or proportional parts, &c. and the duration of the tones in relation to one another is exactly measured according to such divisions of time, so that a general division always appears as a symmetrically arranged group of several smaller portions of time, and these taken together as a smaller subordinate group of yet smaller parts, and the accent is also symmetrically apportioned amongst all these divisions of time,—then the music is measured and rhythmical, and sustains the same relation to unrhythmical music, as poetry does to prose. This is the music by far the most in use at the present day.

Its essential nature, accordingly, consists in a perfect symmetry, as it respects the duration and the accent of the tones. This symmetry is designated by the terms *rhythm*, *measure*, and also *metre*.

The doctrine of rhythm is called *rythmics*, and also *rythmopœia*, and *metrics*.

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## DIVISION II.

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### THE MARKING OF THE DURATION OF TIME.

(A.)

#### DURATION OF THE NOTES AND RESTS.

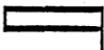
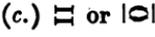
#### § XLVIII.

How long or short is to be the duration of a tone, is shown, in written music, primarily\* by the different forms of the notes. These forms, (not to

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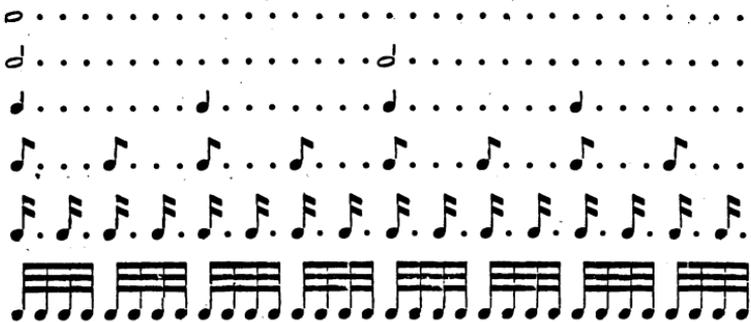
\* There are two ways of showing the duration of tones. One is to indicate it by the particular *form of the notes*, and the other is to denote it by certain *marks of expression* placed either at the beginning of a piece of music or over particular notes along the course of a piece. The former is what the author calls *the primary method*.—Tr.

mention those employed in the most ancient times and not occurring at all at the present day,) are as follows:

- (a.) , called the *Maxima*, the largest,
- (b.) , *Longa*, the long;
- (c.) , *Brevis*, the short, or quadrangle;
- (d.) , *Semibrevis*, the half-short;
- (e.) , *Minima*, the smallest;
- (f.) , *Semi-minima*, the half-smallest;
- (g.) , *Fusa* or *Unca*, the extended, or hooked [stemmed];
- (h.) , *Semi-Fusa* or *Bis-Unca*, the half-extended or twice-crooked [double-stemmed];
- (i.) , *Sub-semifusa* or *Ter-unca*, the thrice crooked, [triple-stemmed,] &c.

Each preceding note indicates, as the above names, in some of the instances, would lead one to suppose, always a duration of time twice as long as the following. The time of each following note is half as long as that of the preceding, as is shown by the diagram in fig. 12, borrowed from *Logier*.

(Fig. 12.)



Hence arose the more modern German mode of designation which probably, to most readers, is better known. To wit: the *semibrevis*,  $\circ$ , is taken as unity, and the name *whole-note* is applied to it. The *minima*,  $\rho$ , inasmuch as it is only half so long as the former, is called a *half-note*; the *semi-minima*,  $\bullet$ , being half as long as the so called *half*, is accordingly denominated a *quarter-note*, and so on:  $\rho$  *eighth-note*;  $\rho$  *sixteenth-note*, &c. Those forms of notes which are greater than the *semibrevis* have from time to time changed their meaning, and are at the present period but very seldom used. No modern names for them have, therefore, been introduced, and, in case they anywhere occur, they must still be called by their original names,

*brevis*, *longa*, and *maxima*; or perhaps *double*, *four-fold*, and *eight-fold notes*.\*

Moreover musicians are generally accustomed to teach, with entire inaccuracy, that the *brevis* has the length of *two measures*; the *longa*, *four measures*; the *semibrevis*, *one measure*; the *minima*, *half a measure*: for all this applies, as we shall soon perceive, only to certain species of measure, whereas to all the rest it does not apply. (§ LVI. LVIII.) Yet even Sulzer has adopted that gross error in his Theory of the fine Arts, in the article on notes. The *minima* has either the length of *two quarter notes* or of *four eighth notes*, &c.;—the *semibrevis*, *two half notes* or *four quarter notes*, &c.;—the *brevis*, *two semibreves* or *whole notes*, or *four halves*, &c.;—the *longa*, *two breves*, &c. &c.

### § XLIX.

The whole matter of the meaning and value of notes, as it has just been presented, reduces itself, as one perceives, merely to this, that (*a.*) each

\* It may not perhaps be without utility, to advert in this connection to the Italian and French appellations of the lengths of the notes. It is to be observed, however, in respect to these Italian and French technical terms, that their meaning is for the most part very fluctuating and undetermined; for, neither the Italians nor the French are agreed among themselves on this point, though the latter have more recently, since the time of the revolution perhaps, adopted a more definite terminology and have retained it with a tolerable degree of firmness.

☐ The *Maxima* is in Italian *Massima*, in French *Maxime*;

☐ The *Longa*, Italian *Lunga*, French *Longue*;

☐ or |○| The *Brevis*, Italian *Breve*, French *Brève* or *Carré*;

○ The *Semibrevis*, Italian *Semibreve*, French *Sémibrève* or *Demibrève*, also *Ronde*; at the present time *Blanche*;

♯ The *Minima*, Italian *Minima*, French formerly *Minime* or *Blanche*, but now *Demi-blanche*;

! The *Seminima*, among the Italian theorists and writers, *Seminima*,—among practical musicians the more usual term is *un Quarto*,—French formerly *Deminime*, but now *Noire*;

♯ The *Fusa* or *Unca*, Italian *Croma*, (Comp. Remark at § XVII.) French *Croche*;

♯ The *Semifusa* or *Bis-Unca*, Italian *Semicroma*, also after the German method—*un Sedecimo*; in French formerly *Semi-Croche*, but now *double croche*; by many—and even in several Italian and French dictionaries, the term is very erroneously taken to be *Biscroma*.

♯ The *Subsemifusa* or *Terunca*, Italian *Biscroma*, French *Triple-croche*. (One will readily notice that the appellation *Biscroma*, as here employed, does not stand in a proper relation to the term *Semicroma* (♯); but yet it is now currently used in

this manner.)—French *Triple-croche*. (Previously to the sixteenth notes being called *Semicroches*, the thirty-second notes were termed *Double croches*, by which means there arose again among the French writers a false relation between the terms, and, with it, a confusion of their significations themselves.)

♯ Among the Italian practical musicians, this is called *Semibiscroma*, French *Quadruple-croche*.

larger or longer note represents *the double, the fourfold, the eightfold, &c.* of a smaller one; but that we have no form of note to represent *the threefold, the sixfold, the ninefold, &c.* of a smaller note; and that thus, (*b.*) vice versa, each smaller note is either *the half, or the fourth, or the eighth* part of the larger form of note, while there is no note to distinguish *a third, a sixth, a ninth, &c.* part of a larger one.

It has been sought to supply this twofold defect in two different ways. (*a.*) In the first place, it has been determined that a point, (originally perhaps a second small head of a note, placed after a note, shall enhance its value to the amount of one and a half of itself, so that *e. g.* a note otherwise having the value of only two halves, a so called *whole*, becomes, if we furnish it with a dot

○•

equal in value to three half notes; a pointed *half*

♩.

becomes in like manner equal to three quarter notes or six eighths ♩. ♩.

It is practised moreover to put a second dot after the first; in which case the last dot has half the value of the first, &c.; and thus *e. g.* the following form in a piece of music

○••

represents seven quarter notes, or fourteen eighths, &c.: namely, *the semibrevis* represents four quarters; the first point, two quarters; and the second point, half as much as the first, *i. e.* one quarter; and thus, in all, there are seven quarters.

In this way we are enabled perfectly to represent the one-and-half fold, the three-fold, the six-fold, twelve-fold, &c.—and also the seven-fold, the fourteen-fold, &c. of every unpointed note; since, as was just observed, the form ○• represents one-and-a-half of the whole, or three half-notes; and so also the form ♩. three quarter-notes or six eighths, or twelve sixteenths, &c.;—the form ○•• represents the  $\frac{7}{4}$  fold or the  $1\frac{3}{4}$  fold of ○, or  $3\frac{1}{2}$  half notes, or seven quarters, or fourteen eighths, &c.

(*b.*) In the second place, in order that we might not be limited in the subdivision of simple notes, exclusively to halves, quarters, eighths, &c., triplets or trioles,\* (in French *trioletts, triols, or triads,*) sextoles, quintoles, and the like, have been introduced. The substance of this mode of designation consists in representing three individual thirds of a note by three notes of the next smaller species, as *e. g.* three thirds of a whole note by three half notes, with a figure 3 written over them, to signify that these half notes are not designed to represent halves, but thirds of the next higher species of note (thirds of ○):

♩̄ ̄ ̄

Such a form of notes is called *a triole or triplet* (*i. e.* a thing of three parts, a three, a three-unit form) of half-notes; and in the same manner,

\* The term *triole* is a diminutive derived from the Greek numeral adjective τρεῖς or from the corresponding Latin *tres, three*, and hence means *a little three*. Its signification, therefore, is the same as that of *triplet*; but inasmuch as we are obliged to employ the terms *quintole, sextole, septole, &c.* for similar diminutive combinations of notes, it is thought desirable, for the sake of uniformity, to use the term *triole* in preference to *triplet*.

three thirds of a half-note can be represented by writing three quarter notes with a figure 3 over them  $\overset{3}{\text{♪♪♪}}$ , and so on (comp. § LX.); and in a similar way can also be represented subordinate divisions into forms of five parts, forms of seven parts and the like, (*quintoles, septimoles, &c.*)

But all these expedients are still always defective and unsatisfactory.

For, in the first place, as it respects the enhancing of the value of a note by the addition of a point, it is after all impossible to represent in this way such forms as that of *nine eighths*, or *nine quarters*,—say the *nine quarters* of a 9-4 measure,—in a piece of music; and there is no other means of doing this than to change a whole note by the addition of a point into a one-and-a-half fold or six-quarter note, and so also a half-note into a three-quarter note, and then to bind the two together by a curved line, ( $\frown$ ), thus:  $\overset{\frown}{\text{♩. ♩.}}$  or perhaps to couple together an eight-quarter note and a one-quarter note, thus:  $\overset{\frown}{\text{♩. ♩.}}$ , and the like.

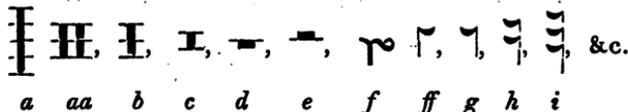
So also, the subdivision into *trioles, quintoles* and the like, leaves much yet to desire. This subject however we can more conveniently treat in § LXII.

The consideration of the fact, that, in more ancient times, the values of notes were, in the so called *modo perfecto*, divided into threes and threes, is not appropriate to the present connection, but belongs rather to the history of the art.

---

§ L.

The different forms of the notes or signs of tones, have different forms of the marks of silence, pauses, or rests, corresponding to them as follows:



Here also each character signifies the double of the next following: character *a* or *aa* denotes 32 quarters, or 16 halves or 8 wholes.—Character *b* denotes 16 quarters, 8 halves, or 4 wholes; character *c*, eight quarters; character *d*, four; character *e*, two; and character *f* or *ff*, one quarter, &c.

We often hear modes of expression employed in reference to this subject which are entirely incorrect, or at least in the highest degree inappropriate, namely: character *a* or *aa* denotes *eight measures*; character *b*, *four measures*; character *c*, *two measures*, &c. A little farther on, we will show that this is true only in certain species of measure.

---

(B.)

DESIGNATION OF TIME.

§ LI.

The above mentioned rhythmical signs indicate the duration which a tone or a rest is to have merely in a comparative, relative point of view; but not positively, absolutely or unconditionally; in other words, they merely tell

how many times *longer* or *shorter* one tone is *than another*, but not how long a tone is *in itself*, absolutely considered.

In order to indicate this last, that is the so called *tempo*, or, as it is also termed, the degree of *the rhythmical movement*, or the measure, the only method practised, until modern times, was to employ the technical terms, *allegro*, *andante*, *adagio*, and many others, or the correspondent terms in the vernacular language of each country where music was written.

But as these designations are very uncertain and variable, the necessity of a more sure scale for the measurement of time has long been felt. (See Leipz. Musikal. Zeitung, 1813, No. 27, S. 441.)

To meet this exigence, various machines have been invented and proposed since the seventeenth century, under the names of *Measure-measurers*, *Measure-clocks*, *Musical Time-measurers*, *Chronometers*, *Rhythmometers*, *Motrometers*, *Measure-indicators*, *Tempo-indicators*, and the like, which were intended to strike quicker or slower, just according as they were regulated to this or that particular number; and hence, in compliance with this plan, musical composers, instead of employing the technical terms *Allegro*, *Andante*, and the like, were now, with reference to these striking machines, hereafter merely to place the following signs at the commencement of their piece of music, namely: ♩ 36 or ♩ 45, &c. that is: "in the former piece of music, a quarter note is to be taken as often as there occurs one stroke of the machine, when it is adjusted to No. 36;—and in the latter piece of music, the half notes are to be performed as rapidly as the strokes of the machine occur, when it is graduated to No. 45;" and so of the rest.

Of these several machines the one that has met with the most universal reception is that which was invented some years since by the mechanician *Maelzel*, in Vienna, and was named a *Metronome* (a word derived, as many suppose, from *metron*, measure, and *nomos*, song; in which case, the form of the word would more appropriately be, *Nomometer*;—or the term is, perhaps, more correctly derived from the Greek inspector or supervisor of measures, *μέτρονόμος*; or, literally, *metri-modus*, the prescribed manner of the measure.) The inventor, in his numerous journeys into Germany, Holland, England, France, and many other places, succeeded in persuading a large number of living musical composers into a formal subscription to his machine, in which they usually committed themselves to him to indicate the time in their compositions thereafter, according to the degrees of his machine, and by this means he was enabled to go into a profitable manufacture of these metronomes.

In fact Mälzel's machine really merited this fortune in preference to any other yet invented, partly on account of its fine internal and external mechanism, but especially because the inventor has given it such a division that its numbers always show at the same time how many such strokes make out the duration of a minute of time. Adjusted, *e. g.* to the number 60, it strikes just 60 times in a minute; thus each stroke continues a second. At the number 120 it strikes 120 times in a minute; at 50, fifty times, &c.

Now in case the time [tempo] is designated in a piece of music by this method, as *e. g.*

♩ = 60 Mälzel Metron.

this tempo or time, as one perceives, is not only unequivocally determined for ever, for all periods of time; but every reader can immediately recognize and execute the degree of movement thus indicated, in case he only possesses one of these machines and has it at hand at the time when its use is required, provided it is made and adjusted precisely like that which the musical composer himself employed in measuring and indicating his tempo or time, without any derangement or corruption; (all which indeed it is not always easy to find.)

REMARK.

It is to be regretted that the presuppositions in this case are so numerous, and particularly that such metronomical signs are not only useless to all those who do not possess these machines, but also even to those who have them, except in cases where the machine can be placed close by.

The more important and interesting the article is in itself, the more must we regret this infelicity, and the more strongly must we wish in some way to surmount it.

Now this can in fact be done\* by using, instead of Mälzel's machine, as can be done with entire satisfaction, merely a simple thread pendulum, *i. e.* any small weight as *e. g.* a lead ball of any size that may be preferred, suspended by a thread; an instrument, which every one can manufacture for himself in two minutes' time.

A pendulum, it is well known, swings faster in proportion to the shortness of the string; and slower in proportion as the string is longer. That is to say, a pendulum of 38 Rhenish or Vienna inches, *e. g.* strikes just once a second, and hence just as fast as Mälzel's metronome at No. 60;—a pendulum of 9 inches, as fast as Mälzel's machine at 120;—of 55 inches, as Mälzel at 50, &c. The table standing below contains a complete comparison and reduction of the degrees of Mälzel's metronome to the different lengths of a pendulum, both in Rhenish or Vienna inches and in French centimeters.† The table is to be read thus: the strokes of Mälzel's machine, when it is adjusted to No. 50, are equal to the strokes of a pendulum of 55 Rhenish inches, or 143 centimeters;—Mälzel No. 52 is equal to a pendulum of 50 Rhenish inches or 132 centimeters;—Mälzel 80 is equal to a pendulum of 21 Rhenish inches or 56 centimeters;—Mälzel 160 is equal to a pendulum of 5 Rhenish inches or 14 centimeters, &c.

Centimeters reduced to Metres.			Centimeters reduced to Metres.		
Mälzel.	Rhen. Inch.	to Metres.	Mälzel.	Rhen. Inch.	to Metres.
50	== 55 nearly	== 1.43.	92	== 16 nearly	== 0.42.
52	== 50 "	== 1.32.	96	== 15 "	== 0.38.
54	== 47 "	== 1.22.	100	== 14 "	== 0.35.
56	== 44 "	== 1.14.	104	== 13 "	== 0.33.
58	== 41 "	== 1.06.	108	== 12 "	== 0.30.
60	== 38 "	== 1.00.	112	== 11 "	== 0.28.
63	== 34 "	== 0.90.	116	== 10 "	== 0.26.
66	== 31 "	== 0.82.	120	== 9 "	== 0.25.
69	== 29 "	== 0.75.	126	== 8 "	== 0.22.
72	== 26 "	== 0.70.	132	== 7½ "	== 0.20.
76	== 24 "	== 0.62.	138	== 7 "	== 0.18.
80	== 21 "	== 0.56.	144	== 6½ "	== 0.17.
84	== 19 "	== 0.50.	152	== 6 "	== 0.15.
88	== 18 "	== 0.46.	160	== 5 "	== 0.14.

\* As I attempted to show in the year 1813 in der Leipz. Musikal. Zeitg. S. 441.

† A French centimeter is a measure of length equal to .3937 of an English inch.

(Mälzel's metronome does not extend beyond 160.)

Thus, in order to be able to execute *e. g.* the designation *Mälzel* ♩ = 60, without the aid of the metronome itself, we have only to take the thread of a pendulum 38 inches long (or 1.00 centimeters), and cause the ball thereon, perhaps by an impulse from the hand, to swing back and forth a few times; each stroke of the pendulum then gives the time of a half-note, corresponding to the designation, *Mälzel* ♩ = 60.

This operation is the more easy, inasmuch as such a proceeding with the pendulum requires throughout no particular exactness and care, farther than only perhaps that one do not allow the pendulum to make too large or wide vibrations, because in this case the ball imperceptibly retards its motion. On the other hand, it is not at all necessary to measure the inches with very particular exactness; for even a *very considerable* difference of length, as *e. g.* the difference between 15 and 16, amounts, musically considered, to a mere nothing; and even that between 15 and 17 or 18 is scarcely perceptible.

For this reason, therefore, in the above table of comparison, all complicated fractions of inches, *e. g.*  $\frac{3}{4}$  or  $\frac{5}{8}$  and the like, inasmuch as such niceties are in practice entirely imperceptible, are in part wholly suppressed, and in part reduced to the simpler fractions (to half inches) to which they approximate; and one may without hesitation even discard these simpler fractions in practice, and may *e. g.* instead of  $6\frac{1}{2}$  concisely take at pleasure either 6 or 7. So *millimeters*, &c. are also disregarded.

Calculated with extreme exactness, the lengths of pendulum corresponding to the degrees of Mälzel's metronome would be as follows:

Mzl.	Rhen. In.	Centimeters reduced to		Mzl.	Rhen. In.	Centimeters reduced to	
		Metres.	Eng. Inch.			Metres.	Eng. Inch.
50	= 54.708	= 1.4298	= 56.340	100	= 13.677	= 0.3574	= 14.085
52	= 50.581	= 1.3220	= 52.090	104	= 12.645	= 0.3305	= 13.022
54	= 46.903	= 1.2258	= 48.802	108	= 11.725	= 0.3064	= 12.075
56	= 43.613	= 1.1399	= 44.914	112	= 10.903	= 0.2844	= 11.228
58	= 40.657	= 1.0626	= 41.870	116	= 10.164	= 0.2656	= 10.467
60	= 37.992	= 0.9929	= 39.125	120	= 9.498	= 0.2482	= 9.781
63	= 34.459	= 0.9006	= 35.487	126	= 8.615	= 0.2251	= 8.872
66	= 31.398	= 0.8205	= 32.334	132	= 7.848	= 0.2051	= 8.083
69	= 28.727	= 0.7508	= 29.584	138	= 7.181	= 0.1877	= 7.396
72	= 26.383	= 0.6895	= 27.170	144	= 6.595	= 0.1723	= 6.792
76	= 23.679	= 0.6198	= 24.885	152	= 5.918	= 0.1547	= 6.096
80	= 21.369	= 0.5585	= 22.007	160	= 5.342	= 0.1396	= 5.502
84	= 19.393	= 0.5065	= 19.961	(168	= 4.845	= 0.1266	= 4.990)
88	= 17.661	= 0.4615	= 18.188	(176	= 4.415	= 0.1154	= 4.547)
92	= 16.156	= 0.4225	= 16.638	(184	= 4.039	= 0.1056	= 4.159)
96	= 14.839	= 0.3878	= 15.283	(192	= 3.709	= 0.0969	= 3.820)

The difference arising from the greater or less weight of the ball is still less perceptible than that produced by the slight variation in the length of the string; it even amounts to nothing at all. The same is true of the influence of the barometrical or thermometrical state of the air, and of the circumstance that a pendulum vibrates slower near the equator than it does near the poles, and the like. All these extremely nice differences are in music entirely imperceptible.

We see from all this, with what perfect convenience a mere simple thread pendulum can supply the place of a metronome; and that it would not therefore be amiss, if the composer should write the corresponding lengths of pendulum alongside his designation of time according to the degrees of the metronome, as *e. g.*

*Andante*, Mälzel metron. ♩ = 60 (Pend. 38 Rhen. inch);

for, such a designation of time would be immediately practicable to every one, as well by means of a simple thread pendulum, as by means of a metronome, and might thus be understood by thousands of readers, players, or music directors, to whom a designation of time written merely according to metronomical degrees is unintelligible, for

the want of an opportunity to consult the oracle of a metronome or of a reduction table. One might, moreover, for the accommodation of those who may not be acquainted with the inch used, or who may not have it immediately at command, cause an inch scale to be printed in connection with this designation of the time. Then it would be *entirely* immaterial, whether one should use the Rhenish or the Parisian inch, the English inch, the French metre [mètres], or whatever else, as a measure; for, a piece of music thus marked, carries with itself, wherever it goes, its measure of time together with the measure of the inch employed in designating the time.

Finally, the most concise method of designating the time would be that of merely giving it *according to the lengths of a pendulum alone*, and thus concisely to write:

*Andante*, ♩ = 38 pend.

as I proposed before *the metronome* was thought of.\*

Contemplating the matter in this point of view, it were indeed to be wished that Mr. Mälzel had written on the scale of his metronome the inches of a pendulum corresponding to its degrees, as *e. g.* 38 or 1 metre, where 60 stands; in which case the strokes of the metronome are just as quick as those of a simple pendulum 38 inches or 1 metre long;—so also 14, or 0,35 met. where 100 stands;—55 or 1,43 at 50, &c. His machine would thereby afford the additional advantage that it would at once serve the double purpose of enabling one to ascertain as well a time that is given by proportional parts of a minute, as one that is designated by lengths of a pendulum. The machine thus prepared would likewise enable the composer to give his intended time by means of it at once and without the necessity of a reduction table, according to the proportional parts of a minute and according to the lengths of a pendulum—both, at the same time; and every composer moreover who indicates his time by the lengths of a pendulum, at once thereby gains the advantage of being not merely intelligible to those only who have Mälzel's metronome before them, but to every one who will employ a mere simple thread pendulum.

In conclusion, and as additional proof and illustration of the positions assumed in the above tables, the two following lemmas may be here introduced from the subject of Dynamics:

(1.) Pendulums of equal lengths vibrate in equal times, even if their weights are unlike.

(2.) In pendulums of unequal lengths, the times in which they vibrate are as the square root of their lengths; and thus the lengths of the pendulums are as the square root of the times in which they vibrate.

Therefore a pendulum which is *e. g.* to vibrate *twice as slow* as another, must be *four times as long*, and vice versa, only a quarter as long in order to strike twice as fast.

Therefore, according to the table on page 75, Mzl. 56 is = 44, but Mzl. 112 is =  $\frac{1}{4}$  of 44, *i. e.* = 11;—Mzl. 50 is = 55, but Mzl. 180 =  $\frac{1}{4}$  of 55 = 13 $\frac{3}{4}$  (or briefly = 14;—and according to the table on page 76, Mzl. 80 is = 21.369 Rh., but Mzl. 160 is =  $\frac{1}{4}$  of 21.369, thus = 5.342; and Mzl. 40 would be = 4 times 21.369, thus = 85.476

Mzl. ♩ 120, or ♩ 9.498 Rh. would be = Mzl. ♩ 60, or ♩ 37.992 Rh.

This subject I have more fully discussed in another place,† where I have presented a general survey of the history of the chronometer from the year 1698 onward down to the latest time.

\* In the year 1813 in No. 27 der Leipz. Allgem. Mus. Z. S. 441, (also copied in der Wiener Allg. Mus. Zeitung.)

† In der Leipz. Allg. Mus. Zeitg. v. Jan. 1818, No. 27, S. 441,—v. J. 1814, No. 27, S. 445; 1815, No. 5, S. 81, also in der 1. Aufl. dieser Theorie 1. Bd. S. 119 and 2. Bd. S. 384, also the article *Chronometer* der Erschischen Allgem. Encyclopädie der Wissenschaften und Künste.

## SCALE.

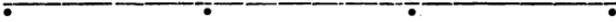
3 Parisian Inches.



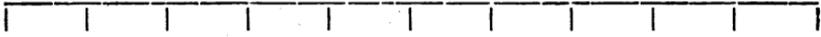
3 Rhenish and Vienna Inches.



3 Nuremberg Inches.



Decimetres. (Décimètre.)



The difference in the measure of the inch, as one perceives, is so little, that, as was observed on page 76, it can scarcely be deemed worthy of consideration.

## DIVISION III.



## DIVISION OF MEASURES.

## § LII.

Rhythm, as we see, consists in a symmetrical combination of different groups of time, partly larger and partly smaller. These groups of time are of two different species: the one consists of times which are unequal among themselves and are subordinately arranged under one another;\* while the other consists of times which are equal among themselves, and are placed side by side one after the other as equal and parallel groups.†

The best known measure of such groups of time is that which we technically call *a measure*, and which, in written music, we are accustomed to bound by the bar. Hence, in treating the subject of rhythm, we will *begin with measures*.

A musical measure, it appears, is the measure of *several times*. The times of which it consists are called *parts of the measure* [or *measure-parts*]. These parts of measure are subdivided into *members of the measure* [or *measure-members*]; these are again divided into subordinate *smaller portions of time*, &c.

## § LIII.

A measure has either *two* or *three times* or *parts*.

A measure consisting of *two times* or *parts*, is called *even measure*; a measure consisting of *three times* or *parts* is called *uneven measure*.

\* As *e. g.* the successive subdivisions of an individual measure. *A measure* in this case is the largest time or portion of time, its *parts* are the next largest, its *members* (consisting of halves of the parts) are the next largest, and so on. Thus there is here a group of times of unequal lengths, subordinately arranged under one another.—**TR.**

† As *e. g.* measures, all of which are precisely equal throughout a piece of music.

The reason why only a division into *two* or *three* parts is here spoken of, and nothing is said of measures consisting of *four*, *five*, *six* or more parts, will appear hereafter.

---

§ LIV.

The parts of a measure can be represented as well by the larger species of notes, as by the smaller; *i. e.* we can at pleasure either take the so called half-notes as the parts of the measure, or the so named quarter-notes, or eighths, or even whole notes, &c.

According as in this way the parts of a measure are formed by the one or the other species of notes, there arise different subordinate species of measure.

The latter are usually designated by the well known signs  $\frac{2}{2}$ ,  $\frac{3}{2}$ ,  $\frac{3}{4}$ ,  $\frac{3}{8}$ , and the like.

This species of designation, called *the rhythmical signature*, depends upon the following idea:

The signature is to show, *in the first place*, whether the measure is two-fold or three-fold? and *secondly*, what species of notes are to represent the parts of the measure? The answer to these two questions is given by two figures placed the one above the other in the form of a fraction. The upper figure gives the answer to *the first* question, *i. e.* it shows, of how many parts the measure consists. The lower figure, as the answer to *the second* question, tells with what species of notes the parts of the measure are made. The designation  $\frac{2}{2}$  is accordingly that of *two-part* or *two-fold* measure, whose parts are represented in the form of *half-notes*; the sign  $\frac{3}{2}$  denotes *three-part* or *three-fold* measure, where again *half-notes* represent the parts of the measure;  $\frac{3}{4}$  means *three-part* or *three-fold* measure, in which, *quarter-notes* represent the parts of the measure, &c.

At earlier periods of time, other signs were employed for rhythmical signatures, as:

O, ⊙, ⊕, C, C, 2, 3, ♪, &c.

and several others, whose signification has changed from time to time, and therefore has become variable and uncertain. At the present time, only a part of them are in use, as is shown in the following enumeration of the different species of measure.

---

(A.)

THE DIFFERENT SPECIES OF EVEN MEASURE.

§ LV.

The simplest species of even measure, and the one that corresponds best to the usual division of notes and to the mode of naming them according

to their values, is that which is formed by representing the two parts or two halves of a measure by *half-notes*. In that case, the *whole-note* really represents a *whole measure*; a *quarter-note*, a *fourth part* of the measure, &c. See fig. 13. n. below.

(Fig. 13. n.)



This species of measure is therefore very properly called *two-half measure*.

It is represented by the sign  $\frac{2}{2}$ ; not unfrequently also by a large figure 2 with a perpendicular stroke through it; or also by a C with a similar stroke through it, (a half circle with a perpendicular stroke drawn through it,) thus:



The last two signs are frequently used also for the large *alla-breve measure*, to which we shall attend in § LVII.

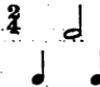
The  $\frac{2}{2}$  measure also is sometimes called *alla-breve measure*; by the by, it would be well always to distinguish it from the above mentioned large, proper *alla-breve measure*, by the additional appellation of *small alla-breve measure*.

---

#### § LVI.

But, instead of forming the parts of a two-fold measure by half-notes, we may construct them with *quarter-notes*, and thus arises the *two-quarter measure*, as in fig. 13. o. below:

(Fig. 13. o.)

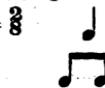


The sign for this species of measure is  $\frac{2}{4}$ , because such a species of measure consists of *two quarter-notes*; yet it is an improper designation, because the *quarters* here are properly *halves*.

Consequently the terms *quarters*, *eighths*, &c. are not here appropriate; for, the so called *half* is here the *whole measure*, the *quarter-note* is *half* of the measure, &c.

The *two-eighth* and *two-sixteenth* measure readily explain themselves from what has been presented above. The former occurs when we represent the parts of the measure by eighth-notes as in fig. 13. p.

(Fig. 13. p.)



This species of measure is but little used. What was said of  $\frac{2}{4}$  measure is easily applied to this, as also to the still more unusual  $\frac{2}{16}$  measure.

§ LVII.

The two parts of two-fold measure may also be designated by *larger* notes than halves, namely by *semibreves* or whole notes, thus making what may be called *two-one measure*, or *alla-breve measure*.

The sign for this species of measure is either  $\frac{2}{1}$ , or a complete circle with a stroke through it, or a large figure 2, or, which is still more distinguishing, a large figure 2 intersected by a perpendicular line, to wit:

$\frac{2}{1}$ ,  $\Phi$ , 2, 2.

It is frequently represented also by the sign which is more appropriate to the two-half measure, namely C; or by a C without a stroke; this last sign belongs rather to the four-quarter measure, which we shall treat farther on.

This species of measure, therefore, is more justly entitled to its name, *alla-breve* measure, than the previously introduced *small* *alla-breve* measure, inasmuch as a *brevis* or *breve* just makes out one measure in this larger species of *alla-breve* measure.

(B.)

DIFFERENT SPECIES OF UNEVEN MEASURE.

§ LVIII.

Uneven measure is that which consists of *three* parts.

If we take half notes for the designation of such three parts of the measure, we obtain the three-half measure,  $\frac{3}{2}$ . A pointed whole in this case represents the duration of the whole measure, as in fig. 13. q.

Fig. 13. q.)



If we designate the three parts of the measure by *quarter-notes*, we have the *three-quarter* measure,  $\frac{3}{4}$ , as in fig. 13. r.

(Fig. 13. r.)



If we conceive *eighth notes* to represent the parts of the measure, we then have the *three-eighth* measure,  $\frac{3}{8}$ , as in fig. 13. s.

(Fig. 13. s.)



In a similar manner is explained the  $\frac{3}{16}$  measure, not now in use.

If we choose to represent the three parts of the measure by very *large* notes, by *whole-notes*, *e. g.* we produce thereby *three-one* measure, which now seldom occurs. It is denoted by  $\frac{3}{1}$  or by a large 3.

According to the usual division of our notes in respect to their length, there is no note which, taken by itself simply, can represent a three-part or three-fold measure (§ XLIX), and, in general, the names, *half-notes*, *quarter-notes*, &c. as can easily be seen, apply to all species of uneven measure in an improper and figurative sense only; the same is true also of the designations and appellations applied to these species of measure, as *e. g.* three-half, three-quarter, three-eighth, &c.; for in the  $\frac{3}{2}$  measure *e. g.* the halves are properly *thirds*; and so in  $\frac{3}{4}$  measure, the quarters are thirds, &c.

---

(C.)

SUBDIVISION OF THE PARTS OF THE MEASURE.

§ LIX.

The parts of every measure admit of being still farther separated into two or into three subdivisions.

Figures 13. *g.* to *m.*

(Fig. 13. *g.*)      (*h.*)      (*i.*)      (*k.*)      (*l.*)      (*m.*)

contain *even* subdivisions; *g. h. i.* contain even subdivisions of *even* parts of measure; but *k. l. m.* even subdivisions of *uneven* parts of measure.

---

§ LX.

*Uneven subdivisions* are found in fig. 13 *t.* to *z.*

(Fig. 13. *t.*)      (*u.*)      (*v.*)      (*w.*)      (*x.*)      (*z.*)

uneven subdivisions of *even* parts of measure occur in *t. u. v.*; uneven subdivisions of *uneven* parts of measure, in *w. x.* and *z.*

Since, as we have already remarked in § XLIX. page 71, our musical notation has no form of note to represent the third part of another note, so there is none to represent such an uneven subdivision of a part of the measure; but this defect must be supplied, according to § XLIX. page 71,

by reducing three notes, two of which, under other circumstances, make out the value of the next larger species of note, to the value of two by means of a figure 3 placed over them. In order, e. g. to represent the third parts, as in fig. 13. *t.* and *w.*

<p>(Fig. 13. <i>t.</i>)</p> $\frac{3}{2}$	<p>(Fig. 13. <i>w.</i>)</p> $\frac{3}{2}$
---	---

into which each half-note is distributed, we have no other sign than the quarter note, three of which now represent a half, and consequently *three quarters must have the value of a half*. Such a little group of three quarter notes is then called a *quarter triole*, a *triole*, (a thing of three parts, a three, a three-fold number of *quarter-notes*, in Italian, *terzina*.) So also eighth-trioles, are found in fig. 13. *u.* and *x.*

<p>(Fig. 13. <i>u.</i>)</p> $\frac{2}{4}$	<p>(Fig. 13. <i>x.</i>)</p> $\frac{3}{4}$
---	---

and sixteenth trioles in fig. 13. *v.* and *z.*

<p>(Fig. 13. <i>v.</i>)</p> $\frac{2}{8}$	<p>(Fig. 13. <i>z.</i>)</p> $\frac{3}{8}$
---	---

§ LX $\frac{1}{2}$ .

It will moreover be perceived, that many of the divisions hitherto enumerated are in a certain respect very similar to one another and seem to be almost one and the same. Thus, e. g. the  $\frac{3}{2}$  measure in fig. 13. *k.* below consists of six quarter notes, as well as also the  $\frac{2}{2}$  measure in fig. 13. *t.*

<p>(Fig. 13. <i>k.</i>)</p> $\frac{3}{2}$	<p>(Fig. 13. <i>t.</i>)</p> $\frac{2}{2}$
---	---

So also it is perceived that, in fig. 13. *l.* on page 82, just as in fig. 13. *u.* on page 82, six eighth-notes fill the measure; and in like manner in fig. 13. *m.* on page 82, as also in fig. 13. *v.* on page 82, six sixteenths fill the measure.

By a somewhat closer view it will be perceived at the same time, that the division in fig. 13. *k. l. m.* on page 82 is still, fundamentally considered, essentially different from that in fig. 13. *t. u. and v.* on page 82. For in fig. 13. *k.* on page 82, the six quarter-notes are even parts or halves of uneven parts of measure, whereas in fig. 13. *t.* on page 82, they are uneven parts, thirds, of even parts of measure; in fig. 13. *k.* page 82, two quarter-notes make out one of the three half-notes which represent the parts of the measure; but in fig. 13. *t.* page 82, three-quarters make out such a part of the measure. In like manner, as will be perceived without farther explanation, fig. 13. *l.* page 82, differs from fig. 13. *u.* page 82, and fig. 13. *m.* page 82, from fig. 13. *v.* page 82.

Still another essential distinction consists in the totally different division of the accents, to which subject we shall soon recur. (§ LXVII.)

§ LXI.

After the same manner as that in which we have seen the parts of measures divided into smaller portions of time, in what precedes, these last admit of being still *farther divided into yet smaller times*, either even or uneven.

In fig. 14. *a. and b*

(Fig. 14. a.)

(Fig. 14. b.)

each quarter-note is again divided into two eighth-notes.

In fig. 14. *c. and d.*

(Fig. 14. c.)

(Fig. 14. d.)

each quarter-note of the quarter trioles is farther divided into two eighths.

In fig. 14. *e. and f.*

(Fig. 14. e.)

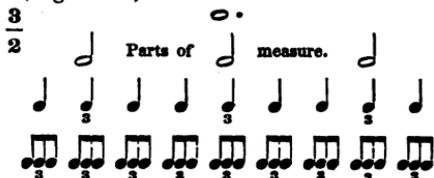
(Fig. 14. f.)

each quarter note is subdivided into an eighth-note triole; and in fig. 14 *g.* and *h.*

(Fig. 14. *g.*)



(Fig. 14. *h.*)



even each quarter note of the quarter trioles again separates itself into an eighth triole.

In fig. 14. *a.* on page 84, and in fig. 14. *e.* below, still farther subdivisions are exhibited, as, *e. g.* into sixteenth notes, into sixteenth-note trioles and sextoles.

The case in fig. 14. *e.* must not be confounded with that in fig. 14. *c.*

(Fig. 14. *c.*)



(Fig. 14. *e.*)



It is perceived that in both, twelve eighth-notes fill the measure; but these eighths in fig. 14. *e.* are uneven parts, thirds, of even parts, *i. e.* of the four quarters; whereas in *c.*, on the contrary, the eighth-notes appear as even parts, halves, of uneven, *i. e.* of the three quarter-notes of a quarter triole. In fig. 14. *e.*, the three eighth-notes make a real quarter; but in fig. 14. *c.* two eighth-notes make one of the three quarter-notes of a quarter triole. The example in fig. 15. *a.*,

(Fig. 15. *a.*)



compared with that in fig. 15. *b.*,

(Fig. 15. *b.*)



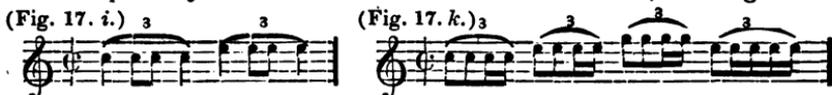
will show the difference still more conspicuously. (Comp. § LX<sub>2</sub>.) Here again there is another essential difference, depending upon the different species of *division in the accent*, to which we will again advert hereafter. (§ LXVII.)

## § LXII.

From what has been presented in § XLIX. and in §§ LX—LXI, we see how it has been attempted to supply, as far as possible, the deficiency of our mode of dividing the notes in the case of uneven subdivisions which was mentioned in § XLIX, by means of trioles, quintoles, sextoles, and the like. Such helps and substitutes however are always imperfect. So far as it respects the division of a note into three or into six *equal parts*, all operates well; but when any thing farther than this is required, the mode of designation easily becomes complicated and almost confused; as, *e. g.* when one would point a note of a triole, or would make a rest in it, as in fig. 16. *i. k.*



or would split *only one or two* notes of a triole into halves, as in fig. 17. *i. k.*



or would draw together two notes of a triole into one, as in fig. 18. *i. k.*



In case one would separate every note of a triole into three parts, the division would become still more complicated and entangled, as in fig. 14. *g. h* on page 85, &c. or perhaps as in fig. 19. *a.*



It fortunately happens that such complicated subdivisions only seldom occur, (only sometimes in very slow passages.) A brace or curved line (— or —) subjoined in every instance with the figure 3 would at least be very servicable on the score of perspicuity, since by means of this the reader would be given definitely to understand immediately upon the first glance, that the form of notes thus designated is *originally of a three-fold division*, as *e. g.*



## § LXII½.

A peculiar species of indeterminateness and ambiguity to the eye of the reader sometimes arises from the fact that two small trioles, for the sake of convenience in writing, are not separated from one another but are connected together by the so called ribs or longitudinal strokes, as, *e. g.*  instead of . It is true indeed that if the figure 3 is added to each triole, as in the present instance, no ambiguity takes place; but these figures are sometimes omitted, as, *e. g.*



and in such a case it remains undetermined to the eye, whether four sixteenth trioles are intended, or, which would also be a possible case, two eighth trioles subdivided into sixteenth notes, as, *e. g.*

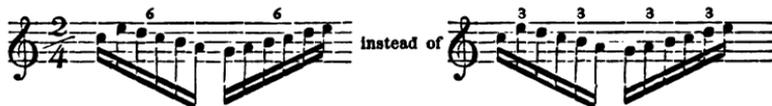


The latter is indeed the less usual, (because, as has already been observed in former sections, further divisions of triole notes but rarely occur,) and therefore, in such cases of doubt, the former meaning is always to be preferred, as being the more usual one, and accordingly the above example in fig. J is to be read as consisting of four sixteenth trioles, and thus like K and not like L. But in cases where such doubtfulness is liable to occur, it is always more certain and unequivocal never to write two trioles connected together by longitudinal strokes as in the examples J, K, or L, but rather to write each separately and by itself, as below in L L.



or, in case one chooses after all to write them connectedly, a figure 3 should always be placed over each triole, as above in K.

But instead of this perfectly clear and unequivocal manner of writing, we often find the figure 6 used in such cases instead of two 3s, as, *e. g.*



and such forms are then called *sextoles*, (Ital. *sestola*.) To say the least of it, this mode of writing is not so perfectly unequivocal in all cases as the latter method just mentioned, inasmuch as the figure 6 is not unfrequently employed also as the sign of a triole separated into 6 small parts, as above in fig. L, and by this means both the figure 6 and the name *sextole* are rendered equivocal.

## REMARK.

I had myself, in a former edition, taken the term *sextole* in this latter sense as being the more usual one, namely, as a triole divided into six notes; but it is altogether more appropriate and consistent to take the name *sextole* as meaning a pair of trioles, and the figure 6 as their designation, (so that *e. g.* an eighth-note sextole sustains the same relation to an eighth-note triole, as  $\frac{5}{8}$  measure does to  $\frac{3}{8}$  measure;) whereas a triole distributed into six notes should not be named a *sextole* but a *triole* as before, and should be designated with a figure 3 and not with a 6,—both which coincide better with what is observed in the end of § LXXVII. and in the end of § LXII. Indeed this meaning is really the more usual one.

## (D.)

REMARKS ON THE DIFFERENT SPECIES OF MEASURE THUS FAR PRESENTED.

## § LXIII.

If we take a review of the species of measure thus far passed over, we find that all the varieties of  $\frac{2}{1}$  measure,  $\frac{2}{2}$  measure,  $\frac{2}{4}$  measure, &c. are fundamentally and in principle one and the same, though presented under different forms or modes of representation, according as whole-notes, half-notes, quarter-notes, &c. are chosen for the designation of the parts of the measure; and so also the different grades of uneven measure are properly only varieties of one species, only different ways of representing one and the same thing by signs.

## § LXIV.

It follows from this, that in a species of measure where the parts of measure are represented by large forms of notes, such large notes, other circumstances being alike, are performed as fast as smaller notes in those species of measure where the parts of the measure are represented by notes of a smaller form. As in  $\frac{2}{2}$  measure, *e. g.* the half-notes represent precisely the same thing that the quarter-notes do in  $\frac{2}{4}$  measure; and quarter-notes in the former, the same as eighth-notes in the latter; eighth-notes in the former, the same as sixteenth-notes in the latter, &c;—so it appears that half-notes are executed as fast in the former, as quarter-notes are in the latter, &c.

## § LXV.

Hence it appears, finally, even a matter of indifference, which mode of writing a man chooses; every piece of music in  $\frac{2}{4}$  measure might be written not only in  $\frac{2}{2}$  measure, but also in  $\frac{2}{1}$  measure, or  $\frac{2}{8}$  measure, &c.

Thus the matter stands, considered in itself and in its relation to time; but it is conceded, that, the  $\frac{2}{2}$  measure should have a somewhat different *mode*

of delivery from the  $\frac{2}{4}$  or the  $\frac{3}{4}$  measure,—and that the  $\frac{3}{2}$  measure also should have a mode of delivery somewhat different from that of  $\frac{3}{4}$  measure; that is to say, a piece of music is in a manner delivered more lightly and softly [delicately] in proportion as it is written in the smaller notes, or, in other words, the larger is the denominator—the lower figure of the fraction; and, on the other hand, the delivery is more heavy and firm, in proportion as the species of note is greater; and thus *e. g.* the manner of delivering quarter-notes in *allegro*, is different from that of delivering sixteenth-notes in *adagio*, though the latter are perhaps as quick in their movement as the former.

In *this* respect, the difference in the designations of the measure furnishes the composer with an additional means of indicating, in a certain particular, the character in which he wishes to have his composition delivered; and consequently it is not unimportant to choose the most suitable designation of the measure. The more ancient composers were so very particular on this point, that we sometimes find in their works  $\frac{2}{16}$  and  $\frac{3}{16}$  measure.

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#### DIVISION IV.

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#### MUSICAL ACCENT.

#### § LXVI.

It is not *alone* the symmetry of the exactly measured *lengths* of the times, that constitutes the essential nature and the peculiar charm of the rhythmical arrangement; but our internal feeling superadds still a certain other property. That is to say, we as it were involuntarily [and instinctively] lay more stress on the first time [or part] of each smaller or larger group, than on the following time, or on the two following times [or parts]; so that a symmetrical alternation of a heavier and a lighter impulse of voice on the successive rhythmical times corresponds to the symmetrical succession of like lengths of time, which fact gives definiteness, life, and meaning to the whole performance.

The rhythmical times which in this way receive a greater or a less stress of voice, are called *heavy* and *light* times. We also use, as designations in this case, the terms *good* and *bad*, *strong* and *weak*, and indeed *long* and *short* times (derived from the intrinsically,\* long and short syllables in poetic metrics),—and also in certain connections the names *down-beat* and *up-beat*. § LXXXVIII.

In our method of writing music, the bar is always placed immediately before a more heavy time, or, in other words, the measure is regarded as beginning with the heavier time or part.

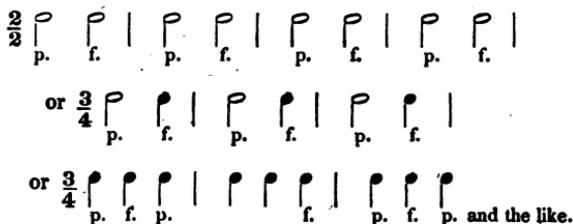
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\* An *intrinsically* long syllable is one that is long in itself; in contradistinction from one that is made long merely by occurring in a certain connection in poetry. The same is true of an intrinsically short syllable. Tz.

Thus, in every two-part or two-fold measure, a lighter part always follows a heavier part; but in three-fold measure, *two* lighter parts follow a heavier part. So *e. g.* in  $\frac{2}{2}$  measure, the first half-note is heavy, and the second light; and in  $\frac{3}{2}$  measure, the first is heavy, and the second and third are light, as, *e. g.*



What is here said of heavy and light parts of the measure is not to be so understood as that a so called heavy or light part of the measure must really in all cases be delivered more heavily and strongly (more *forte*) than the so called light or weak part; we here speak rather of an *internal*\* weight which our rhythmical feeling spontaneously gives to every heavy time.—Still however, so much as this is true, that a kind of shock—a revulsive sensation is produced in our feelings, if, *on the contrary*, a lighter time is rendered more prominent by a greater external strength of tone than a time that is internally more heavy, as, *e. g.*



(See also fig. 31.)

(Fig. 31.)



\* The appellation *internal* is here used to signify the properties which are appropriate to a thing in itself considered, that which belongs to a thing according to its own nature, &c. Thus, an internal weight of a portion of a measure is that weight which naturally belongs to such portion of the measure, that weight which such part of the measure possesses as a property of its natural, constitutional structure, and which it always actually has, except when deprived of it by some foreign, extraneous circumstances. But sometimes such extraneous causes do deprive the accented portion of the measure of its natural and appropriate strength. Sometimes, *e. g.* the poetry which is set to music is so constructed that an unaccented portion of it falls to an accented portion of the measure, in which case the natural weight which belongs to that portion of the measure has to yield to the rhythmical structure of the poetry and consequently to lose its appropriate strength; and in this way a portion of the measure which is internally, intrinsically strong, becomes weak in the mode of delivery. Thus the appellation *internal* or *intrinsic*, as employed in this case, means the weight which is appropriate to a portion of the measure in itself considered, in contra-distinction from that which is actually given it in delivery; the latter being called *external*. T<sub>n</sub>.

## § LXVII.

As in the case of two or three parts of a measure, belonging together, the first always falls more heavily upon the ear than the second or the third; so a similar difference of internal weight or accentuation takes place also in the case of *members* of the measure and in that of the smaller subordinate parts of times and in their still more minute sub-divisions.

Thus *e. g.* in  $\frac{2}{2}$  measure with even sub-divisions, as in fig. 13. *g.* below,

(Fig. 13. *g.*)

the first quarter note is the strongest, the third less strong, and yet stronger than the second and fourth; but in uneven sub-divisions, fig. 13. *t.*

(Fig. 13. *t.*)

the first and fourth are heavier than the second and third, the fifth and the sixth.

So also in  $\frac{3}{2}$  measure, in even subordinate divisions, as in fig. 13. *k.*

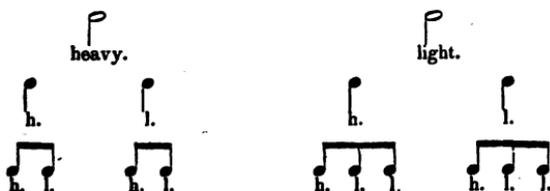
(Fig. 13. *k.*)

the second, fourth, and sixth quarters are lighter than the first, third, and fifth; but in uneven sub-divisions, as in fig. 13. *w.*

(Fig. 13. *w.*)

the first, fourth, and seventh are more heavy than the second and third, fifth and sixth, eighth and ninth. (Comp. § LXI. at the end.)

In like manner also the heavier portions are always distinguished from the lighter among the still more minute subordinate divisions of the times of the measure. (Comp. § LX  $\frac{1}{2}$ . LXI. and LXII  $\frac{1}{2}$ .)



## DIVISION V.

## HIGHER RHYTHM.

(A.)

IDEA.

## § LXVIII.

Thus far we have seen how parts of measures group themselves together by pairs, or by thirds, into measures as wholes, and how they divide themselves down into smaller portions of time, and how there thus arises a symmetrical structure of members among the times of a measure, even down to the smallest sub-divisions.

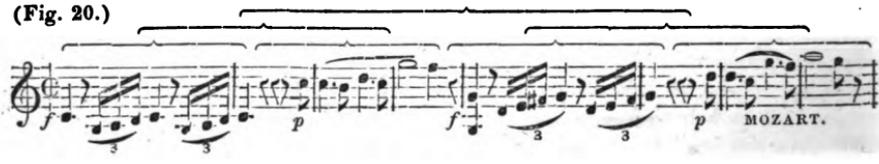
But there is still a *higher* symmetry than this. That is to say, as parts of times taken together form small groups, so also can several groups taken together be presented as parts of a larger group, of a *greater* or a *higher rhythm*,\* of a *rhythm of a higher order*.

We may go still farther, and to such a greater rhythm we may annex moreover a second and a third, so that these two or three together constitute again a still higher rhythm. Thus *e. g.* in the following set,



two measures taken together constitute a small rhythm; two of these taken together, constitute again a rhythm of a higher species, and again two of the latter taken together, constitute a capital or principal rhythm. Such a combination is, in the language of music, about the same thing as a sense [sensus] in the language of speech, or the same as a verse, or a strophe, in metrics. See also fig. 20 to 24.

(Fig. 20.)



\* The word *rhythm* is here taken in the sense of a *rhythmical combination*, a group of several smaller portions of time.

(Fig. 21. a.)



MOZART.

(Fig. 21. b.)



(Fig. 21. c.)



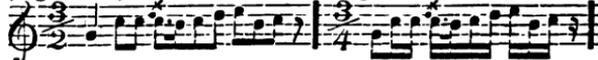
(Fig. 22. a.)

(Fig. 22. b.)



(Fig. 22. c.)

(Fig. 22. d.)



(Fig. 23.)



Give me the sweet sounding mel-o-dy, Fraught with pure na-ture and ease;



Then with a well ar-ranged har-mo-ny, Mu-sic will cer-tain-ly please.

(Fig. 24. a.)



(Fig. 24. b.)



(Fig. 24. c.)

(Fig. 24. d.)



## § LXIX.

The construction of the members of the larger rhythms is a symmetry proceeding more by the great; it is perfectly similar to that involved in the structure of measures, except simply that it is all on a larger scale. As a measure consists of two or three parts, so two or three measures form the parts of a greater rhythm, and several such rhythms are again parts of a still higher group.

Hence the measures are distinguished from one another in such higher rhythms, in respect to their greater or less internal weight or accentuation, in the same way as the parts of measure are distinguished among themselves; *i. e.* the heavy or accented *measures* assume a prominence above the lighter, as do the heavier *parts* of the measure above the lighter.

---

 (B.)

## DIFFERENT SPECIES.

## § LXX.

In like manner as we have seen measures at one time composed of two, and at another, of three parts, and have seen both even and uneven measures produced in this way, so also can a larger rhythm be at one time even and at another uneven, just according as it is at one time formed of an even and at another of an uneven number of even or uneven groups.

Hence there are rhythms

- (A.) Of an even number of even groups, as *e. g.* fig. 20 on page 92;
- (B.) Of an even number of uneven groups, as fig. 21. *a.* on page 93;
- (C.) Of an uneven number of even groups, as *e. g.* fig. 22. *a.* on page 93;
- (D.) Of an uneven number of uneven groups, as fig. 23. 24. *a.* on page 93;

The use of the rhythms mentioned under (C) and (D), hitherto but seldom employed, might sometimes be of valuable service to composers as a means of being novel without thereby becoming odd and quaint; for, it will not be denied that the examples in 22. *a.* 23. 24. *a.* sound as smoothly and symmetrically, as any even rhythm. If this were not the fact, they would not have become national and popular songs.

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 DIVISION VI.

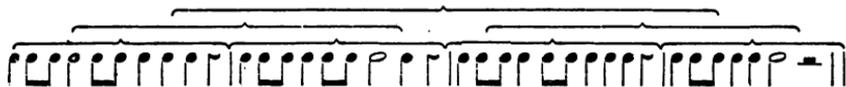
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 DIFFERENT SPECIES OF COMPOUNDED MEASURE.

## § LXXI.

Inasmuch as the construction of a greater rhythm is properly the same thing, on a large scale, as the construction of a measure is, on a smaller

scale; and inasmuch as several measures group themselves together into a higher rhythm in the same way as the parts of a measure do in forming a measure, and thus the former becomes, as it were, a measure of a higher order or of a larger species, so it is *sometimes actually written in the form of a large or compounded measure*; i. e. instead of placing the bar after each simple measure, it is only placed after two or more measures, and the intermediate bars are left out. The set represented on page 92, e. g. consisting of two-measure rhythms, admits also of being written as follows:



and thus there arises by this means a  $\frac{1}{2}$  species of measure. So also the minuet, written under fig. 21. a. on page 93, in  $\frac{3}{4}$  measure, and consisting of two-measure rhythms, might likewise be written as in fig. 21. b. on page 93. in measures of six quarter notes, and thus in  $\frac{6}{4}$  measure.

In like manner the dance, fig. 24. a. on page 93, written in  $\frac{3}{8}$  measure, and consisting of three-measure rhythms, might also be written as consisting of large measures, as in fig. 24. b. on page 93, where consequently we have compounded measures consisting of nine eighth-notes— $\frac{9}{8}$  measure. Comp. also fig. 22. a. and b. on page 93.

It is to the cause here indicated, that our different species of compounded measure owe their origin. Their nature will now easily become known.

## § LXXII.

Every measure, thus compounded of 2 or 3 two-fold measures or three-fold measures, consists, as such, of at least four, or six, or nine parts of measure. The example in fig. 21. b. on page 93, composed of two three-part or three-fold measures, has six parts of measure. The one in fig. 24. b. on page 93, has nine parts of measure, because it is compounded of three three-part or three-fold measures.

Such a compounded measure, however, always contains after all only two or three *principal parts*; for, each of the two or three simple measures connected under the form of a compounded measure, now represents a *principal part* of the compounded measure, estimated or measured by a larger scale.

The same relations of accent take place in these combined or principal parts of the measure, as subsisted in the case of the simple. (§ LXVI.) That simple measure which was before the heavier one, becomes in the compound a heavier *part* of the measure, and those measures which before were light, become now light parts of measure. So also the relation of the parts of measure among themselves remains in the compound the same as before.

Accordingly, each compounded measure has more than one heavy part of the measure, but only one heavy *principal* part, and the heavy part of the heavy principal part of the measure is the heaviest of all. There are, in fig. 21. *b.* on page 93, six parts of the measure; among them there are two heavy ones (the first and fourth quarters.) But though there are six parts of measure in this example, there are still but two principal parts, of which the first is heavier than the second; and for this reason it is that the first quarter, (the first heavy principal part of the measure,) is heavier than the fourth (the second principal part of the measure.)

---

### § LXXIII.

Having thus far considered the nature and properties of compounded measure in general, we pass now to the enumeration of the different species of compound measures.

Thus, in accordance with the division presented on page 94, we will consider the combinations

- (A.) Of an even number of even measures,
- (B.) Of an even number of uneven measures;
- (C.) Of an uneven number of even measures;
- (D.) Of an uneven number of uneven measures.

We shall first consider those species of compound measure which are compounded of *simple measures merely*, (*i. e.* of two or three simple measures), then

(E.) Those compound measures which are composed of other compound measures, and finally

(F.) We shall add some remarks on these different species of measure.

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(A.)

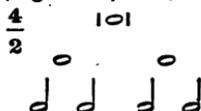
EVEN COMPOUNDS OF EVEN MEASURES.

### § LXXIV.

Two two-part or two-fold measures drawn into one measure by the omission of the intermediate bar, become a four-part or four-fold measure.

Two  $\frac{2}{2}$  measures drawn together in this way produce the so-called *great whole* measure— $\frac{4}{2}$ , where, namely, four half-notes represent the parts of the measure, as in fig. 13. *a.* below.

(Fig. 13. *a.*)



This species of measure is also designated by the sign of a whole circle without a stroke through it—○ or ⊙. In accordance with what was said on pages 95 and 96, the first and third parts of the measure are here the principal parts of the measure, and so of course are the heaviest parts; but, though both these are heavier than the others, still the first is the heaviest of all.

Two  $\frac{3}{4}$  measures successively connected together produce the very usual four-quarter measure, fig. 13. *b*.

(Fig. 13. *b*.)



which is designated either by  $\frac{4}{4}$ , or by the sign C.

Two  $\frac{3}{8}$  measures, drawn into one measure, would give a  $\frac{6}{8}$  measure, fig. 13. *c*;

(Fig. 13. *c*.)



and two  $\frac{3}{16}$  measure would produce a  $\frac{6}{16}$  measure.

The  $\frac{3}{2}$  measure is now but seldom used, and the  $\frac{3}{4}$  and  $\frac{3}{16}$  measure still less.

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(B.)

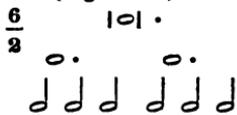
EVEN COMPOUNDS OF UNEVEN MEASURES.

§ LXXV.

Two *three-fold* or *three-parted* measures put together into one, constitute a *six-fold* or *six-parted* measure.

Thus, two  $\frac{3}{2}$  measures drawn together, make a  $\frac{6}{2}$  measure; this however is now but little used. Fig. 13. *d*.

(Fig. 13. *d*.)



Two  $\frac{3}{4}$  measures produce a  $\frac{6}{4}$  measure. Fig. 13. *e*.

(Fig. 13. *e*.)



and 21. *b*. on page 93. And two  $\frac{3}{8}$  measures give the well known  $\frac{6}{8}$  measure, Fig. 13. *f*.

(Fig. 13. f.)



Two  $\frac{3}{16}$  measures would make a  $\frac{6}{16}$  measure.

Inasmuch as these species of measure, compounded as they are out of two three-fold measures, consist of *two* three-fold groups, they are always to be regarded as *even* measures, with reference to this principal two-fold division. The two principal parts of the measure are as follows: the first part of the first half of the measure, and the first part of the second half of the measure, *i. e.* the first and fourth parts of the measure; hence these two parts are the heaviest or most accented ones; the first indeed is the heaviest of all, but both are more so than any of the rest.

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§ LXXVI.

From what has been said we may perceive how these species of measure, compounded of two three-fold measures, differ essentially from certain simple three-fold measures which they in some respects resemble. We have, *e. g.* six quarter notes in  $\frac{3}{4}$  measure, just as we do in  $\frac{3}{2}$  measure; (Comp. Fig. 13. e with fig. 13. k:)

(Fig. 13. e.)



(Fig. 13. k.)



but in the former, the quarter notes are grouped by *threes*, whereas in the latter they are grouped by *twos*; in the latter, moreover, the quarter notes are *even* sub-divisions (halves) of *uneven* parts of the measure (three half notes—thirds of the measure; whereas in  $\frac{3}{4}$  measure, the quarter notes are *uneven* parts (thirds) of *even* divisions or parts (two halves of the measure.) In  $\frac{3}{2}$  measure, the first, third, and fifth quarter notes are heavier or more accented than the second, fourth, and sixth; but in  $\frac{3}{4}$  measure, the first and fourth are heavier than the second and third, the fifth and sixth. The  $\frac{3}{4}$  measure admits of being divided into two halves, each of which begins with a heavy part of the measure; whereas the  $\frac{3}{2}$  measure cannot be divided into halves, without cutting in two one part in the middle.\*

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\* In other words, without destroying the character of the measure and converting it into one essentially different, *i. e.* into a measure of a *double* (or *sextuple*) instead of a *triple* character. Tr.

Thus, the distinction between  $\frac{3}{4}$  measure and  $\frac{3}{8}$  measure becomes clearly apparent, as in fig. 13. *l* and *f* below;

(Fig. 13. *l*.)



(Fig. 13. *f*.)



so also that between  $\frac{3}{8}$  measure and  $\frac{6}{16}$  measure, or that between  $\frac{3}{4}$  measure and  $\frac{3}{8}$  measure, &c.

(C.)

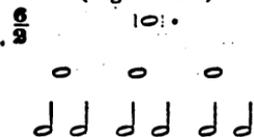
UNEVEN COMPOUNDS OF EVEN MEASURE.

§ LXXVII.

Thus far we have considered two different species of compound measure; namely, one that is produced by bringing together two two-fold measures, and another that arises from the union of two three-fold measures; in both these cases, the resulting compounds consist of two (even) general divisions and are therefore *even*. We now proceed to a consideration of *uneven* compounds.

Three two-fold measures brought together into one, now produce a six-fold measure; but inasmuch as it consists of THREE *principal parts*, it is uneven measure. Several varieties of this species of measure are shown in fig. 13. *aa. bb. cc.*

(Fig. 13. *aa.*)



(Fig. 13. *bb.*)



(Fig. 13. *cc.*)



and in fig. 22. *b.* on page 93.

These species of six-fold measure, compounded of *three two-fold* measures, are indeed similar to those mentioned in § LXXV, compounded of two three-fold measures, in the circumstance that the former, equally with the latter, consist of six parts of measure (Comp. fig. 13. *d.* on page 97, with fig. 13. *aa.* above, fig. 13. *e.* on page 97, with fig. 13. *bb.* above, fig. 13. *f.* on page 98 with fig. 13. *cc.* above, and fig. 21. *b.* on page 93, with fig. 22. *b.* on page 93;) but they are essentially diverse in the fact that a measure compounded of two three-fold measures is, in respect to its principal division, a two-fold measure; whereas the one now under consideration, formed as it is of three two-fold measures, is three-fold measure. The former consists of two groups, each containing three parts of measure; but the latter consists of three groups, of two parts each. In the former, the first

and fourth parts of the measure are heavier than the second and third, the fifth and sixth; whereas in the latter, the first, third, and fifth are more heavy than the second, fourth, and sixth. (Comp. § LXXVI.)

There being then so material and so wide a difference between the two species of compound measure aforementioned, it is an infelicity, that, in the usual mode of denoting the species of measure by two figures placed one above the other in the form of a vulgar fraction, both species are marked in the same way, that is to say, the signs  $\frac{3}{2}$ ,  $\frac{3}{4}$ ,  $\frac{3}{8}$ , &c. are indiscriminately employed to designate both of these different species of six-fold measure: hence, in the case of such a designation, applying as it does to both varieties in common, it is impossible to determine which of the two is intended.

Since, however, composers are ordinarily in the habit of employing only those species of measure which are compounded of two three-fold measures, and almost never those compounded of three two-fold measures, one may pretty safely assume, so long as the practice of composers remains what it now is, that every designation whose upper figure is a 6, does not denote an uneven compound of even measures—a species of measures consisting of three two-fold measures, but a compound made up of two three-fold measures. (Comp. § LXXXII. at the end.)



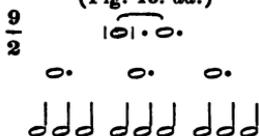
(D.)

## UNEVEN COMPOUNDS OF UNEVEN MEASURE.

## § LXXVIII.

Three three-fold measures, brought into one, produce a nine-fold measure, and thus one that is uneven in all respects.

Three  $\frac{3}{2}$  measures, accordingly, produce a  $\frac{9}{2}$  measure. This, however, scarcely ever occurs. Fig. 13, *dd*.

(Fig. 13. *dd*.)

Three  $\frac{3}{4}$  measures make a  $\frac{9}{4}$  measure. This species of measure may very well be employed. Fig. 13, *ee*.

(Fig. 13. *ee*.)

Three  $\frac{3}{8}$  measures constitute a  $\frac{9}{8}$  measure,—a species of measure which occurs not unfrequently. Fig. 13, *ff*.



An example may also be seen in fig. 24. *b.* on page 93.

In these species of measure, the first, fourth, and seventh parts are heavier than the second and third, fifth and sixth, eighth and ninth.

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(E.)

SPECIES OF MEASURE STILL FARTHER COMPOUNDED.

§ LXXIX.

Two or three compound measures may be united into one, and in this way new species of compounds are produced.

There is however scarcely more than a single species actually in use out of this whole class, and that is the  $\frac{12}{8}$  measure, compounded of two  $\frac{6}{8}$  measures, (or four  $\frac{3}{8}$  measures:)



It is very much more seldom that we meet with the similar  $\frac{12}{4}$  measure, composed of four  $\frac{3}{4}$  measures or of two  $\frac{6}{4}$  measures; the  $\frac{12}{2}$  measure, composed of four  $\frac{3}{2}$  measures or two  $\frac{6}{2}$  measures; also  $\frac{12}{16}$  measure, consisting of four  $\frac{3}{16}$  measures; and twelve-fold measure formed of six two-fold measures; or other varieties of compound measure still more complicated, as *e. g.* eight-fold measure, sixteen-fold, eighteen-fold, twenty-four-fold, twenty-seven-fold, and the like.

All that we have said in relation to compound measures generally, applies also to these additionally compounded measures.

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(F.)

REMARKS UPON THE SEVERAL SPECIES OF COMPOUND MEASURE.

§ LXXX.

Since a compound measure is nothing else than a group of two or more simple measures, it follows, first, that the parts of a compound measure, other circumstances being the same, are to be passed over, in performing, neither faster nor slower than those of the corresponding simple measure;

as, *e. g.* the quarter notes in  $\frac{1}{4}$  measure are to be performed only just as fast as they are in  $\frac{1}{2}$  measure; so also the eighth-notes in  $\frac{3}{8}$  measure are to be passed over with the same degree of movement as the eighth-notes in  $\frac{2}{8}$  measure, or in  $\frac{9}{8}$  measure, or in  $\frac{12}{8}$  measure, &c. (Comp. § LXIV.)

So far, then, as quickness or slowness of movement is concerned, it is wholly immaterial, whether a piece of music be written in simple measure or in compound. It is to be observed, however, that on another point there is a difference. Custom has appropriated a different style of delivery to compound measure from that which obtains in the simple;  $\frac{12}{8}$  measure, *e. g.* has a mode of delivery different from the light  $\frac{3}{8}$  measure, and the like. (Comp. § LXV.)

### § LXXXI.

Moreover, it is self evident, that not every piece of music, written in simple measure, can be converted into any species of compound measure at pleasure; for, it is only compound measures of even principal divisions, that are suitable for rhythms\* of even measure-numbers,† whereas, on the contrary, rhythms of uneven measure-numbers are alone appropriate to measures unevenly compounded. Hence it would evidently be very improper, *e. g.* to undertake to write rhythms composed of *two* simple measures, in the form of nine-fold measure, as *e. g.* rhythms consisting of two  $\frac{3}{4}$  measures, in the form of  $\frac{9}{4}$  measure, (*e. g.* fig. 21. *a.* on page 93, as at fig. 21. *c.* on page 93.)

Or, on the other hand, three-measure rhythms in the form of six-fold measure, as *e. g.* three  $\frac{3}{8}$  measure in the form of  $\frac{9}{8}$  measure, (the example in fig. 24. *a.* on page 93, for instance, in the shape of the one in fig. 24. *c.* on page 93.) For, in the two-measure rhythm, exhibited by fig. 21. *a.* on page 93, every first and third measure is heavy or accented, whereas the third principal part of the  $\frac{3}{4}$  measure, as in fig. 21. *c.* on page 93, is light or unaccented; and so of the rest. Thus the two-measure rhythm of fig. 21. *a.* does not at all correspond to the  $\frac{3}{4}$  measure, but is far more accordant with the  $\frac{3}{8}$  measure found in fig. 21. *b.* on page 93. So, on the other hand, the rhythm of three  $\frac{3}{8}$  measures, as in fig. 24. *a.* on page 93, may very appropriately be converted into  $\frac{9}{8}$  measure, as in fig. 24. *b.* on page 93, but not into  $\frac{9}{4}$  measure, as in fig. 24. *c.* on page 93.

Hence it follows also that a piece of music in which small rhythms occur which are interchangeably at one time even, and at another uneven, (as *e. g.* a piece in  $\frac{3}{8}$  measure with rhythms, at one time, of two measures, and, at another, of three measures,) cannot properly be written either in  $\frac{6}{8}$  measure or in  $\frac{9}{8}$  measure. A piece of music written in any species of compound time must, on the other hand, always have its small rhythms of only one and the same kind; and a diversified, heterogeneous alternation of, at one time, even rhythms, and, at another, uneven, is not at all admissible in this case. When, therefore, a composer selects any species of compound measure in which to write, he virtually thereby imposes upon himself the obligation to construct nothing but homogeneous rhythms, those which are entirely

\* The word "rhythms" means rhythmical forms, rhythmical combinations of notes. See §§ LXVII, LXIX, LXX. TR.

† A measure-number is the leading number in any species of measure, as *e. g.* 2 in the measure number in all double or two-fold measure; 3, in all triple measure, &c. In other words, it is the number which shows how many parts the measure is divided into,—the upper number in the usual fractional designation of time. TR.

alike among themselves; and hence arises that peculiar rhythmical roundness, that smooth and finished neatness of movement, which usually characterizes musical pieces written in such compound measure.

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### § LXXXII.

It cannot, moreover, have escaped the attention of the reader, while passing over the treatment of the different species of measure thus far, that, in many cases, compound measure is, fundamentally and in principle, precisely the same thing as simple measure written in larger notes; the only difference being in the mode of representation, or even, as is the fact in some instances, in nothing but the name.

If *e. g.* we compare the simple  $\frac{2}{2}$  measure in fig. 13. *n.* page 80, or fig. 13. *g.* page 82, with the  $\frac{1}{4}$  measure in fig. 13. *b.* page 97, we find the two to differ only in the simple circumstance, that, in the former, the half-notes are parts of the measure, while, in the latter, they are *the principal* parts of the measure;—and farther, that, in the former, the quarter-notes are subordinate divisions, while, in the latter, they are the principal divisions or the regular parts of the measure. Thus, the difference lies, as it were, only in idea, or in the form of writing.—In like manner,  $\frac{2}{4}$  measure and  $\frac{1}{2}$  measure, as in fig. 13. *h.* on page 82, and fig. 13. *c.* on page 97, resolve themselves into one and the same; so also  $\frac{3}{8}$  measure and  $\frac{1}{6}$  measure.

So likewise,  $\frac{3}{4}$  measure, as in fig. 13. *k.* on page 82, is substantially the same thing as  $\frac{3}{8}$  measure compounded of three  $\frac{1}{4}$  measures as in fig. 13. *bb.* on page 99. The same is true of  $\frac{3}{4}$  measure, as in fig. 13. *l.* on page 82, and a corresponding  $\frac{3}{8}$  measure, as in fig. 13. *cc.* on page 99.

This coincidence renders even the whole species of uneven compounds of even measures superfluous, (Comp. § LXXVIII. at the end;) since, instead of designating by  $\frac{3}{4}$ , as in fig. 22. *b.* on page 93, we can designate by  $\frac{3}{8}$ , as in fig. 22. *c.* on page 93, and, besides, we can at the same time by this means entirely avoid the equivocalness above mentioned, (§ LXXVII.) The same thing can moreover be expressed also by  $\frac{3}{4}$  measure, as in fig. 22. *d.* on page 93.

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### § LXXXIII.

A similar coincidence takes place between the species of measure composed of two uneven measures and simple two-fold measure with the division into trioles; *e. g.* the  $\frac{3}{4}$  measure in fig. 13. *e.* on page 98, coincides with the  $\frac{3}{8}$  measure in fig. 13. *t.* on page 82; the  $\frac{3}{8}$  measure in fig. 13. *f.* on page 99, with the  $\frac{3}{4}$  measure in fig. 13. *u.* on page 82, and the like; and in the same way also, the uneven compounds of uneven measures coincide with uneven simple measure, as *e. g.* fig. 13. *ee.* on page 100, with fig. 13. *w.* on page 91, fig. 13. *ff.* on page 101, with fig. 13. *z.* on page 82, &c.

Meanwhile, usage has here also, on the one hand, introduced one mode of delivery for the parts of a compound measure, and another mode of delivery for the trioles. (Comp. §§ LXV. and LXXX.)

On the other hand, there is much music that admits of being written far more conveniently in  $\frac{3}{8}$  measure, than in trioles of  $\frac{3}{4}$  measure, and the reverse; also more easily in  $\frac{3}{8}$  measure, than in trioles of  $\frac{3}{4}$  measure. For, if one would write the example occurring in fig. 24. *b.* on page 93, now written in  $\frac{3}{8}$  measure, in the form of trioles of  $\frac{3}{4}$  measure, he must write the triplicate groups standing in the parts of the  $\frac{3}{8}$  measure, in the form of trioles

in the  $\frac{3}{4}$  measure, as in fig. 24. *d.* on page 93, which mode of writing, as we have already remarked on page 86, is much more circumstantial and particular. If, on the contrary, we would convert the following example—J



where, in the first measure, there first occurs an uneven sub-division and then an even one,—from  $\frac{2}{4}$  measure into  $\frac{3}{4}$  measure, we should indeed meet with no difficulty in writing the first three notes in the form of three eighth notes of a  $\frac{3}{4}$  measure, as in *K.*



but what, in this case, shall we do with the following two eighths? We have no method of representing them in  $\frac{3}{4}$  measure; for, all that we have the means of doing, according to our present method of notation, is merely to diminish *three* notes to the value of *two* by placing a figure 3 over them, but not, on the contrary, to *extend two* notes to the duration of *three*. (This latter practice however might with propriety be introduced.)

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## DIVISION VII.

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### FIVE-FOLD, SEVEN-FOLD, AND OTHER SIMILAR COMBINATIONS.

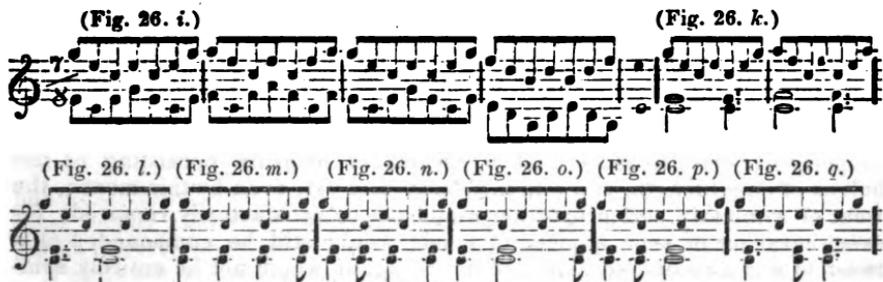
#### § LXXXIV.

Thus far we have spoken only of *two-fold* or of *three-fold* combinations, only of *two-fold* and *three-fold* measure, or of the union of *two* or *three* such measures into four, six, eight, nine, twelve, sixteen, or eighteen-fold measure; and so also only of the subdivisions of two, three, four, six, eight, nine, twelve, sixteen, or eighteen, &c. parts of the measure, into *two*, or *three* still smaller subdivisions. That is to say, the only measure-numbers thus far treated have been simply the first primary even number 2, and the first primary uneven number 3, or such others as have arisen from the multiplication of one of these primary numbers by 2 or by 3.

Other combinations or groupings, as *e. g.* those of five or of seven parts, and the like, are far less agreeable to our ear, as may easily be seen by trying the experiment upon the examples of five-fold and seven-fold measure, found in fig. 25. *i.* to *q.* and fig. 26. *i.* to *q.*

(Fig. 25. i.) (Fig. 25. k.)

(Fig. 25. l.) (Fig. 25. m.) (Fig. 25. n.) (Fig. 25. o.) (Fig. 25. p.) (Fig. 25. q.)



The origin of this fact it seems sufficiently easy to explain. In the first place, it is very natural that our rhythmical sense should not be able *easily* to apprehend groupings or combinations which do not admit of being divided and subdivided by those simplest primary numbers.

In the second place, such a rhythm has an especially halting and dragging character, arising from the fact that a grouping of this kind has too little of emphasis, that is to say, too many light parts of the measure for one that is strong. In five-fold measure, *e. g.* only the first part would be heavy, while all the following four would be light; and in seven-fold measure there would be even six light parts to one heavy one, &c. Such a scantiness of accented parts of the measure cannot be otherwise than wearisome to the ear.

If it be proposed to avoid this inconvenience by making more than one of the five or seven parts heavy or accented, and hence by considering the measure a compound one, there would arise the new evil that the measure would always in this case have the appearance of being compounded of dissimilar, heterogeneous parts, that is to say, of one even part and one uneven part; thus *e. g.* the  $\frac{5}{4}$  measure would appear to be composed of a  $\frac{2}{4}$  measure and of a  $\frac{3}{4}$  measure. Such a union of dissimilar elements is unrhythmical; for, the accentuation, in the case of five parts of the measure, can not possibly be symmetrically divided, inasmuch as it must at one time recur after the second part of the measure, and the next time after the third part.\* (Comp. fig. 25. *m.* or *n.* on page 104.)

We can indeed conceive of a species of five-fold measure which would be free from the halting, limping character in question, in so far as that its halves would not be of unequal length; and that is a species of five-fold measure in which the three-fold half should, after the manner of a triole, be so abbreviated that the three parts should take only the same amount of time as the other two, and vice versa,—somewhat as in fig. 25. *r.* or *s.*

\* *i. e.* One accent occurs after *two* counts and the next after three counts, or, in other words, one accent has *two* counts after it [*i. e.* two including the accented part as one] and the next accent has *three* counts after it, thus:



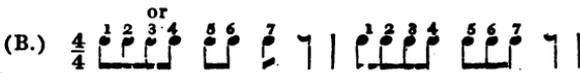
This may be read either: *accent, one, two; accent, one, two, three; accent, one, two; accent, one, two, three;* or: *one, two,—accent; one, two, three,—accent; one, two,—accent, &c.* Thus the accents follow one another coincidentally with the alternation of the two *different* numbers 2 and 3, whereas, to make the movement symmetrical, they should follow one another coincidentally with the repetition of the *same* number, *i. e.* after the same number of counts or at exactly equal intervals of time. **Tz.**



or as on page 104, J. K. But the measure in this case would no longer be properly five-fold measure, but a species of measure consisting of *two* halves of equal length, two-fold measure; and yet, even by this means, the want of symmetry and proportion would not be satisfactorily removed; for every measure of such a piece of music would still be compounded of a two-fold and a three-fold half, and hence again would not be entirely symmetrical.

How we are to regard and treat *seven-fold*, *ten-fold*, *eleven-fold*, and other similar species of measure, must be sufficiently evident already. Seven-fold measure must be compounded of two two-fold measures and one three-fold, or of two three-fold measures and one one-fold measure, or of one five-fold measure and one two-fold measure; or, otherwise, six light parts of the measure would occur successively to one heavy part. (Comp. fig. 26 on page 105.) And finally, how would a ten-fold, or an eleven-fold, thirteen-fold measure, and the like, be compounded?

Persons are sometimes deceived in supposing that they hear a five-fold or similar species of measure, because they have counted, *one, two, three*, &c. in the following manner:



*i. e.* they make a momentary pause at "five" in the example (A.) and thus produce  $\frac{3}{4}$  measure, of which they count five eighths aloud and pause on the sixth; and produce  $\frac{4}{4}$  measure in the example (B.) by pausing (or resting) on the eighth eighth-note; or, they deliver such an example as that in fig. 25. *i.*



in the manner indicated in fig. 25. *t.* or in fig. 25. *u.*



or as in *r.* and *s.* above, &c. The very fact that one so involuntarily and unconsciously deceives himself on this point, shows how very natural it is to our rhythmical feeling, to our constitutional internal rhythmical sense, to reduce every rhythmical movement to 2, 3, 4, 6, 8, &c.

It is easy to see from the foregoing considerations, that, notwithstanding the vindication which many writers have often bestowed upon five-fold measure, seven-fold measure and the like, still those species of measure will never meet with general acceptance, or come into general use. Individual scraps of music only have had the appearance of use by being here and there published as curiosities, or similar pieces have been composed, merely as experiments or for the sake of singularity,\* with a view merely

\* *e. g.* Boitel dieu die Cavatine No. 10, in his *Dame blanche*, in which  $\frac{5}{4}$  measure occurs composed of  $\frac{3}{4}$  and  $\frac{2}{4}$  measure.

to show that music really admits of being composed thus. Hence, it is less surprising that such species of measure, notwithstanding so many apologies in their behalf, have met with so little acceptance and have been so little introduced, than that species of measure so little admitted into music should have found so many advocates.

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§ LXXXV.

It must not be understood however from what has been said, that such five-fold, seven-fold, and other similar divisions of time, are never to be used in music.

In the first place, such a species of measure, on the very ground of its singularity, may sometimes be successfully employed for the production of some particular effect. For, even its peculiar oddness, irregularity, and strangeness find in music at one time or another their appropriate place; and hence whenever one finds it in his power to produce a particular intended effect by the use of such a species of measure, he is always at liberty to employ it.

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§ LXXXVI.

Even if our rhythmical feeling is in some degree opposed to measure of this sort when taken as a *species* of measure, as *the* measure for a piece of music, still it is less disinclined to be pleased with such combinations or groupings of the *small subordinate* divisions of time; and accordingly, in the course of a piece of music, our rhythmical sense sometimes tolerates *quintoles*, *septoles*, and the like, in which, on account of the quickness of the transition over them, the unrhythmicalness of the division is almost imperceptible, (at least to the hearer, though by the player the difficulty, and I might say, unnaturalness, of such quintole or septole division is very sensibly felt.) It is indeed a short interruption or suspension of the rhythmical arrangement, while yet the piece as a whole still remains rhythmical, the only exception being that the general rhythmicalness of the piece is not continued down to these minute subdivisions; and since, as we remarked in the commencement, a piece of music may be entirely unrhythmical throughout, so it is not to be deemed an essential\* fault, even if an otherwise rhythmical piece is not entirely rhythmical, down to every minute subordinate division. (§ XLVII.)

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§ LXXXVII.

In like manner also as we perceived the rhythmical symmetry in such cases not to hold throughout, down to the smallest subdivisions; so we find,

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\* *i. e.* Not essential in the sense that such partial want of rhythmicalness *radically and entirely destroys the music*, though evidently material, as it respects the appropriate grace and beauty of music.

and especially in the longer pieces of music, that, on the other hand, such symmetry is not entirely carried through in its *upward* progression, *i. e.* in its connection with higher rhythm; for, we sometimes meet with periods of five, seven, ten, eleven, thirteen measures, and the like; so that the piece of music in this case is not arranged with rhythmical symmetry throughout its entire structure, up to the highest principal divisions.

The remark also applies here, that, inasmuch as rhythmical symmetry is not an absolute and indispensable requisite, so also the inviolate maintenance of it from the most minute subdivisions up to the highest principal divisions, is not absolutely necessary. When we shall come hereafter to treat of rhythmical designations we shall advert to this subject again. (§ XCIII.)

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## DIVISION VIII.

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UP-BEAT, DOWN-BEAT.

### § LXXXVIII.

It is usual, in beating the time of a piece of music, to mark or signalize the commencement of every measure by a *downward* movement or beat of the hand, or of any other article that may be used for the purpose; while, on the contrary, the hand is *lifted up* at the last part of the measure, in order to be in a condition to move downwards again immediately afterwards, at the beginning of the following measure. In accordance with this practice it is usual to name that part of the measure in which the down-beat occurs, *the down-beat of the measure*; while, on the contrary, that part on which the up-beat takes place, is termed *the up-beat* of the measure.\*

Instead of the term *up-beat*, musical writers sometimes employ the synonymous Greek word *arsis*, (from ἀρῶ, *to lift up, to raise, to elevate*;) and instead of *down-beat*, they use the Greek term *thesis*, (θεσις, from the verb τιθέναι, literally *to set, to place*; but as used in contradistinction from ἀρῶ, it means, *to put down, to place or lay down*.—Tr.)

The fact that, according to Rousseau's Dictionary of Music, (article *Battre la mesure*, the beat of the measure, and article *Arsis*,) the Greeks were accustomed, on the contrary, to indicate the heavy parts of the measure by up-beats, and the light parts by down-beats, and that thus they designated the heavy parts of the measure by the term *arsis* and the light parts by the word *thesis*,—and moreover that a Scarlatti was in the habit of beating time in this way,—is to be reckoned among the less practical matters of antiquity.

In contradistinction from the first and last parts of the measure which are designated by the down and the up-beats, each part of the measure

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\* *q. d.* The down-beat part of the measure, and the up-beat part of the measure.

which may lie between the first and the last, and which hence is usually marked by a motion of the hand or of the beating-rod towards the right or the left side, may be named a *side-beat*.

Though the term *up-beat* always denotes a last and consequently a light part of the measure, still that term is by no means synonymous with the expression *light part of the measure*; for, while it is true that every up-beat is a light part of the measure, it is not true that every light part of the measure is an up-beat. Inasmuch as in every species of measure which has more than two parts, consequently in every three-fold measure as well as in all varieties of compound measure, there are *several* light parts, of which, only the *last* is denoted by the up-beat; so it follows, that not every light part of the measure is an up-beat, but is often also a side-beat.

It is not uncommon, however, to find the term up-beat improperly applied to designate such parts of the measure, as *e. g.* the second or third quarter of the  $\frac{1}{2}$  measure, the second quarter of the  $\frac{3}{4}$  measure, the fourth eighth of the  $\frac{6}{8}$  measure, and the like.

The fact that the term *up-beat* is also often improperly employed in still *other* applications, is adverted to on page 111.

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## DIVISION IX.

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### MUSICAL SOUNDS CONSIDERED IN CONNECTION WITH RHYTHM.

(A.)

#### RHYTHMICAL DELINEATION OF A MUSICAL PIECE.

#### § LXXXIX.

The divisions of the measure, together with all the other greater and smaller distinctions in rhythmical measurement, as we have thus far attended to them, are properly the mere dry frame-work, that is to say, *merely the measure* of rhythmical structures, but by no means those structures themselves; in the same way as the yard, foot, inch, and line-measure, and the proportions according to which an architectural work is measured, or the pattern or dimensions according to which a pillar is measured, are not the structure or the pillar itself. In other words, we have thus far directed our attention to the rhythmical measure *merely as measure*; whereas we will now apply it more immediately to the object to be measured, *i. e.* to the rhythmical musical pieces themselves.

We apply the term *figure*, *phrase*, *set*, or *passage*, to every greater or smaller group of musical sounds which by means of its rhythmical formation or structure impresses itself upon our perception as a greater or a smaller whole. Thus *e. g.* the first nine notes on page 92, are perceived as constituting together a figure or rhythmical form, and hence are called a *set*, though indeed only a short and subordinate one; and this set, moreover, taken in connection with the small similar group of the following eight

notes, which stands next to it and forms a sort of counterpart to it, constitutes a phrase or period of a higher order, a figure or rhythmical form on a larger scale, &c. One accordingly finds in fig. 21. *a.* on page 93, eight small phrases, each consisting of two measures; in fig. 22. *a.* on page 93, two such phrases, each consisting of three measures; and other similar examples in fig. 23. *a.* on page 93, and fig. 24. *a.* on page 93.

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### § XC.

On this branch of the subject we remark, in the first place, that the rhythmical arrangement or structure of a set by no means implies that all the sounds contained in it should be of equal length, but only that they should be measurable by one and the same scale and ratio—that they should be adjusted throughout to a uniform admeasurement. In other words, a passage, in order to be rhythmical, by no means requires to be constituted exclusively of eighth-notes, or of quarter-notes, &c.,—that is to say, entirely of one kind of notes; such an arrangement, on the contrary, would be attended with the most tedious uniformity, and instead of it we are at liberty to employ at one time whole notes; at another, quarters, eighths, sixteenths and the like; and again the same notes pointed, trioles, &c.; while yet the rhythmical uniformity or equality of admeasurement still continues steadily the same, consisting in the fact that all these notes of different lengths stand in such a proportional relation to one another as to coincide with the rhythmical divisions marked by the primary or principal number 2 or 3, and hence are measurable by one and the same scale, are all adjusted to one and the same plan of admeasurement.\*

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### § XCI.

Again, it is unnecessary that a set or phrase should begin precisely with the commencement of a measure, and close with the end of a measure, in such a manner that the limits of the rhythmical form or structure shall exactly coincide with the dividing points of the measure, *i. e.* with the bars.

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\*The idea here may be expressed thus: Long and short notes may be used, mixed up together, consistently with the entire preservation of the rhythm; it being necessary only to give to each note, in delivery, that exact proportional length of time which is demanded by the comparative length of the note; or, reversing the order of the proposition, it stands thus: just in proportion as notes, in any part of the musical piece, are performed quicker than others, there must be more of them used; and, vice versa, just in proportion as any notes are performed more slowly than others, there must be fewer of them used. In this way the rhythmical movement is kept perfectly uniform, the leading rhythmical divisions of the piece, such as the two-fold or three-fold divisions, are exactly coincided with; and thus the regular, uniform duplicate or triplicate character of the movement is throughout perfectly preserved. TR.

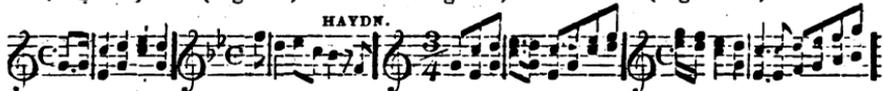
On the other hand, phrases very frequently occur whose point of commencement is in the middle of a measure, or somewhat before or after the middle; and the same is true of the terminating point. Hence we find a multitude of periods, alike in the beginning and in the course of a piece of music, which commence with one or more light (unaccented) notes, as *e. g.* in fig. 27 to 30. *i.*

(Fig. 27.)

(Fig. 28.)

(Fig. 29.)

(Fig. 30. *i.*)



The commencement of a period with a heavy (accented) note is just as little necessary as that the first syllable in every word should be an accented syllable, or that the first word in a rhetorical sentence should be the most emphatic, or the first syllable a heavy, or so called long, accented syllable. A period commencing with a light part of the measure, may be compared to a verse of poetry beginning with an iambic or an anapestic foot, in the same way as a rhythmical commencement with a down-beat corresponds to a trochaic verse.

In ordinary speech it is usual to say of every piece of music which does not begin with the down-beat, that it commences on *the up-beat*, and hence to denominate all that precedes the first down-beat, *the up-beat* of the piece. In accordance with this mode of expression, the first notes in the above mentioned examples, fig. 27, to 30. *i.* above, would be termed the up-beat.

Such a mode of expression is obviously appropriate only in cases where the piece commences precisely with the up-beat, that is, with the last part of the measure, as in fig. 27, above, but not in such cases as those in fig. 28, 29, 30. *i.* above, where the so called up-beat includes more or less than the last part of the measure.

In conclusion, I will farther observe, that commencements of this kind, as in fig. 30. *i.* above, where the so-called up-beat amounts to more than a half-measure, are more usually written as in fig. 30. *k.* below,

(Fig. 30. *k.*)



in which form they again appear in some measure as beginning on the down-beat.

*The end* of a set or passage may likewise fall, at one time, on a heavy, and, at another, on a light part of the measure: fig. 22, 23, 24, on page 93. In fig. 31, below,

(Fig. 31.)



each of the different rhythmical forms or structures begins and ends on different parts of the measure, *i. e.* begins on one part of the measure and ends on a different part of the measure. The first commences with the commencement of the measure and terminates with the second part of the measure; the second begins with the third part of the measure, and ends

with the first part of the following measure; the third commences with the second part of the measure, and closes with the third.

### § XCII.

The terminating point of a small rhythmical form or structure, or the point where one period ends and a new one begins, or, in general, the end of a rhythmical form which is immediately followed by another rhythmical form, is usually called a *cesura*.\* It is substantially the same thing as a pause or stop in language. At the end of the second measure on page 92, *e. g.* one naturally feels inclined to a pause which corresponds to a comma; and the end of the set, taken in this view, might be called a pause or stop. In fig. 21. *a.* on page 93, one recognizes a *cesura* at the end of the second, fourth, and sixth measures; and equally perceptible are the interpunction points (pauses, stops, *cesuras*) in fig. 22, 23, 24, on page 93. In fig. 31, on page 111, a *cesura* occurs after the second part of the measure, another after the first part of the second measure, a third at the end of the second measure, and a fourth *cesura* after the second part of the third measure, &c.

According as the terminating point of a rhythmical form falls on a heavy or on a light division of the time, on an accented or on an unaccented part of the measure, it is usual to denominate the *cesura* a *masculine* (strong), or a *feminine* (weak), *cesur. z.* *I. e.* when the measure or part of the measure on which the last note of a rhythmical form falls is heavier than the foregoing, the *cesura* is called masculine, whereas in the reverse case it is called feminine. The first, second, and third *cesuras* in fig. 21. on page 93, are feminine, the fourth is masculine. These appellations are borrowed from poetic metrics. That is to say, in the doctrine of the construction of verses in poetry, a verse is termed a masculine one when it ends with a word whose last syllable is an accented syllable, *i. e.* more heavy than the preceding syllable or syllables, as *e. g.* *create, detest, countermand, &c;* while terminations like the following are called feminine, *viz. gladly, songster, unchanging, joyfully, &c.* Accordingly in fig. 23. below,

(Fig. 23.)

Give me the sweet sounding mel - o - dy, Fraught with pure na - ture and ease;

Then with a well ar - ranged har - mo - ny, Mu - sic will cer - tain - ly please.

the *cesuras* at *melody* and *harmony* are feminine, while the *cesuras* at *ease* and at *pleas* are masculine. This subject will in due time be more particularly considered in connection with the doctrine of vocal composition.

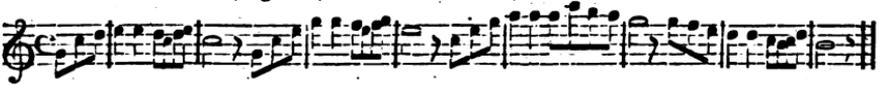
\* The literal meaning of this word (from the Latin *caesura*) is a *cutting, a gash, an incision, — a cutting in two, a cutting in sunder*; and such, it will be perceived, is its meaning in the present case: it is a gash or incision which divides what is in other respects a rhythmical whole, into two parts.

## § XCIII.

Musical sets or passages are usually composed of a rhythmically round number of parts, *i. e.* parts which are ultimately reducible to one of the primary or principal numbers 2 or 3. Such a rhythmical equalization of parts, such a rounding and evening of the rhythmical movement, introduces into the rhythmical structure of the set a peculiar arrangement, in consequence of which it (*i. e.* the rhythmical structure or character) becomes especially capable of making a definite and distinct impression upon our feelings, and of being clearly and intelligibly apprehended by the mind.\*

The farther, therefore, the rhythmical symmetry in a set is carried, the more round, smooth, and intelligible it becomes. Since however every work of art becomes, by an excess of symmetrical uniformity, invested with an undue and trivial sameness, as *e. g.* fig. 32.

(Fig. 32.)



so it is practiced in the longer pieces of music, not to employ a continued succession of such perfectly rounded symmetrical phrases, but to introduce sometimes also periods of somewhat less easy comprehension. (Comp. page 101.)

(B.)

## INDIVIDUAL MUSICAL SOUNDS CONSIDERED IN RELATION TO RHYTHM.

(1.)

## RHYTHMICAL DISPLACEMENT OR INVERSION.

## § XCIV.

In addition to what has already been observed of the rhythmical delineation and arrangement of a musical structure or form, there still remain some things which are worthy of remark in respect to certain particular modes of placing a note in the rhythmical arrangement.

The first case of this kind which we will consider, is that which is usually termed a *rhythmical inversion* or *displacement*; namely, where, in an uneven division of time, an internally light note follows a heavy part of the measure,

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\*This idea may be illustrated thus: Let a motley jumble of buildings be presented to us, without any uniform order or method in their arrangement; and how confused, indistinct, and imperfect is the impression they make! But let that same group of buildings be all methodically arranged in regular rows of two in each row, or three in each row, and then how perfectly clear, distinct, and impressive is the image they communicate to our mind,—how perfectly easy it now is to obtain a definite and intelligible conception of them! So it is, that the regular, measured equalization of parts in the rhythmical structure of a tune in accordance with certain round numbers, conduces to the clearness, intelligibility, impressiveness of music. T. r.



## § XCV.

In the case of such inversions, the note which is lighter in respect to accent, though longer in duration, obtains, in virtue of this its longer duration, as it were a superiority, a preponderance over the internally heavier portion of the measure which is shorter in duration; in comparison with the internally heavier portion of the measure, it, so to speak, becomes especially favored and exalted, and the regular symmetry of the rhythm is thereby in a manner reversed, displaced, or inverted; and hence, this mode of construction is called rhythmical *displacement* or *inversion*.

But while it is true that our rhythmical sense always experiences a kind of shock in the case of such an unnatural emphasis and stress upon the internally light portion of the measure, a kind of violent thrusting out of the regular beaten track of the rhythmical arrangement, a distortion of the predominant rhythmical symmetry; yet, after all, this peculiar species of sensation,—this hobbling, justling, jolting in the regular rhythmical movement,—even this very peculiarity, may sometimes, when introduced in its proper place and with due circumspection, be employed with decided advantage.

The question whether, in the example fig. 37. *i.* on page 114, quoted from Pergolesi's *Stabat mater*, the inversion, employed, as it would seem, for the purpose of representing the sobs of the weeping mother, occurs in the right place, was made in former times the subject of a very important controversy among the musical literati.\*—Had I been called upon to represent the idea of weeping and sighing (*gemere*,) I should, with all due deference, have written the inversion as in fig. 37. *k.* on page 114, limited to the first syllable of "*gementem*," if not rather even as in fig. 37. *l.* on page 114, inasmuch as, according to prosody, this syllable has the diastole and the stress, whereas the second of "*cujus*" or of "*animam*" has not. This subject, moreover, does not belong in the present place, but pertains to the doctrine of prosody, scansion, accentuation, and declamation.

Our esteemed forefathers were extremely fond of such rhythmical inversions, and it would seem that they could not hear enough of them. *Kirnberger* recommends such examples as those in fig. 36. † on page 114, as models of the most beautiful airs and of good and correct expression in vocal music,—as patterns for imitation. ‡

## (2.)

## SYNCOPE.

## § XCVI.

One rhythmical position of a note, especially worthy of remark, is that which we term *syncope*. When, namely, a musical sound commences with a light part of the measure or with a light sub-division of a part of the

\* See e. g. *Sulzer's Theorie*, Art. Verrückung, und Leipz. allgem. musik. Zeitung, II, S. 257 fgg.

† An air on the text: "*Benche mi sprezzi l'idolo ch'adoro.*"

‡ Siehe s. Kunst d r. Satzes, I, S. 223 fgg.

measure, and continues on without interruption through the following heavier portion of the measure, so that the last half of this note falls on a heavier portion of the measure than the first half, as in the following example, —we call this sound a *syncopated one*, an instance of *syncope*.

(J.) (K.)

(L.) &c.

(M.)  $\frac{3}{4}$  (N.)  $\frac{3}{4}$

(Compare also fig. 38—44, below.)

(Fig. 38.) (Fig. 39.)

(Fig. 40.) (Fig. 41.)

(Fig. 42.)

(Fig. 43.)

(Fig. 44. t.) (Fig. 44. u.)

In a case of *syncope*, therefore, there are always two parts, or two smaller divisions of the measure, concerned, which, if alike in respect to length, are still different in respect to weight or accent, the first being light and the second heavy, and the two being united by the prolonged continuance of one steady sound; or, if it be preferred so to represent the matter, a continuous sound is as it were cut or divided into two halves, or in general into two parts, (and hence the name *syncope* from *Συγκοπή* a *cutting in two*, or *cutting in pieces*,) by the entrance of a heavier portion of the measure during the time of its performance (*i. e.* in the middle of its duration.)

In the examples of *syncope* thus far presented, the two parts of the measure connected together were all of equal length; but the following forms also,

(O.)  $\frac{3}{4}$  (P.)  $\frac{3}{4}$

(Q.) (R.)

and other similar ones, are likewise called *syncopated*, although in the example (O.) the part of the *syncopated* sound falling on the light portion of

the measure is only half as long as the second and heavy part; while in the example (P.), on the other hand, the light portion of the note is twice as long as the heavy portion, &c. (Comp. also fig. 45—47. below:)

(Fig. 45. o.) (Fig. 45. p.)  
 (Fig. 46. q.) (Fig. 46. r.) (Fig. 47. i.) (Fig. 47. k.)

These latter cases may be called *unlike syncopes*, while the former may be termed *like syncopes*.

The following and other similar instances of syncope are still more unlike than those that have been mentioned; and indeed they can scarcely be entitled to the name.

(S.) (Compare fig. 48, below.)  
 (Fig. 48.)

§ XCVII.

On the point in question, three-fold measure or uneven sub-divisions of members or parts of the measure are attended with the peculiarity, that the triple groups of the portions or parts of measure which occur in this case, do not admit of an *unbroken series of like syncopes* connected together. For, inasmuch, as the number 3 does not admit of division into equal halves, it follows that either two of these third parts of the measure always fall to the heavy side of the syncope and only one to the light, as above in O. page 116; or, vice versa, two parts fall to the light and only *one* to the heavy as in the example P. page 116, (fig. 45. *o.* and *p.* above,) or, if it be determined to have like syncopes, there must always be an *unsyncopated member* left in a disconnected state between the syncopated groups, as on page 116, example N. (Comp. fig. 43. on page 116.)

Smaller or larger three-fold groups may, however, be regarded as unities and may thus be connected into like syncopes by pairs, as in the following examples, T and U; or the even sub-divisions of the measure may be syncopated, as in V and W.

(T.)  $\frac{6}{8}$  &c. (U.)  $\frac{3}{4}$    
 (V.)  $\frac{3}{4}$  (W.)  $\frac{3}{4}$    
 (Compare fig. 44. *t, u*,—also fig. 42. on page 116.)

## § XCVIII.

Syncope, like rhythmical inversion, produces a species of shock or revulsion in our feelings, from the circumstance that the stress of voice falls upon the light portion of the measure involved in the syncopated form, whereas *no* stress occurs on the heavy portion; by this means the former is made to assume a prominence above the latter.

A particular application of syncope takes place in the doctrine of preparatory ligatures or ties. Theory, § 111, 114, 421, 427.

## § XCIX.

*Syncope* differs from the rhythmical *inversion* mentioned in former sections, in the circumstance that the merely inverted sound does not, as does the syncopated one, continue on over a portion of the measure which is heavier than that with which it began. Hence, the following set



contains a rhythmical inversion, but no syncope; whereas, in the following sets.

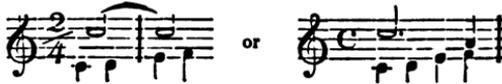


syncofes occur; because in both, in the last no less really than in the first, the portion of the measure with which the syncopated sound commences is lighter than the following one, the latter being in both cases a comparatively heavy portion.

It may be still farther observed that some musical writers include the idea of syncope under the term *rhythmical inversion*.\*

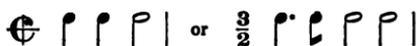
## REMARK.

We also find the idea of rhythmical inversion and syncope defined in the following manner, to wit: "Syncope consists in the fact that a musical sound is cut in two." This intersection (cutting in two) is done as follows: the sound is continued on from a weak portion of the measure into or over a strong portion, and this may happen either when the sound begins with the weak portion of the measure or when it has already commenced on some previous portion of the measure. (In this case the  $\bar{c}$  in the following example would be syncopated:



\* E. g. Koch in s. mus. Lexicon, Art. *Rückung*, wo er, abweichend von seinem sonstigen Gewährsmann Sulzer, Art. *Verrückung*, die Worte *Synkope* und *Rückung*, für gleichbedeutend ausgiebt.

for, it continues on from the light second part or division of the measure over into the heavier third part.) "But a rhythmical inversion consists in the fact that a sound commences with a weak or light portion of the measure, which [sound] is longer than that connected with the next preceding strong portion of the measure, whether a strong portion of the measure come in during the time of this sound, and thus a syncope arise, or otherwise." (Now, to say nothing of other results, it would follow, that in the examples



the half-note commencing with the second part of the measure must be a case of rhythmical inversion, because this half-note commencing with the lighter, second half of the measure, is longer than the quarter note which occurs in connection with the next preceding heavier portion of the measure.)

And besides the essence of syncope, in accordance with the views of the subject presented in § XCVI, in no wise consists in every union of the parts of a measure into one sound.

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## DIVISION X.

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### INTERRUPTIONS OF RHYTHMICAL UNIFORMITY.

#### § C.

There are, as we observed on page 69, not only pieces of music in which there is no rhythm at all, but there are also cases in which, in pieces which are otherwise rhythmical, the requisite expression sometimes renders it necessary, or at least desirable, in particular places, to disturb in some measure the regular course of the rhythm. The movement, in such cases, is either *accelerated*, (*accelerando*, *stringendo*, *più moto*,) or *retarded*, (*ritardando*, *Rilasciando*, *più adagio*, and the like,)—or one suddenly makes a *pause* (*fermata*,) and continues it at pleasure; or the regular movement is in some instances *wholly destroyed*, (*senza tempo*, or in *colla parte*.) Under this head, moreover, belongs a practice, considerably usual in former times, namely, that of suddenly inserting in the middle of a piece of music a single measure which is twice as large as the rest; as, *e. g.* *Handel* in his opera of *Tamerlane*, fig. 49. below,

(Fig. 49.)

and *Graun*, in his *Death of Jesus*, fig. 50. *i.* on the following page.

(Fig. 50. i.)

Wahr-haf-tig, wahr-haf-tig, wahrhaf-tig.

Niceties of this character are held in less esteem at the present period, or are written in a less strange and singular form, than they formerly were, e. g. as in fig. 50. i. above, rather than as in fig. 50. k. below.

(Fig. 50. k.)

wahrhaf-tig.

Moreover, the cases mentioned above in § LXXXV-LXXXVII, also belong in this class.

The so called *recitative*, in particular, forms as it were, an intermediate species, between rhythmical and unrhythmical music; since, in this case, the duration of the syllables and tones is but indefinitely and loosely indicated by the value of the notes, and it is left to the performer to increase or diminish, *in some measure*, according to his own feeling and choice,—a liberty however which is almost uniformly misused and which is most irrationally construed into the idea that the different values of notes in recitative *have really no meaning at all!*

## CHAPTER IV.

## PRELIMINARY.

## FUNDAMENTAL IDEAS OF MELODY, HARMONY, KEYS, AND SCALES.

## § CI.

Having now acquired a knowledge of the elements which the musical art employs as materials with which to operate, we pass to a more particular and direct consideration of the manner in which these elements are combined together and constructed into a musical composition.

It is at once evident, however, that nothing more than a general outline of these things can be given in the present place, since the more particular and extended treatment of these points belongs to *the Theory of Musical Composition*, and may there be attended to afterwards.

## § CII.

The musical art connects the various tones into a musical composition, in two different ways; first, in such a manner as to let us hear them *following one another successively*: and, secondly, in such a way as to let us hear two or more of them *sounding at the same time*.

## § CIII.

A series of tones following one another, or, in other words, a successive combination of tones, we denominate in general *a musical series, a series or a succession of tones, a tone-series*. In so far as it is constructed conformably to the principles of art, *i. e.* in so far as it has a musical sense, it is called *a melody*; and in so far as a person is conceived of who sings such a series of tones, or an instrument is had in view on which it is played, it is called *a voice*. (This subject is more particularly and fully treated in my Theory, §§ 1—46.)

## § CIV.

Every united sounding of several tones at once, every combination of tones simultaneously heard, may be called *a pluritone*.\* In as far as it is

\* It is a matter of regret to the translator, that occasion should ever occur for the introduction of any new, and especially any foreign musical term. In some cases, how-

made conformable to the rules of the art, it is called a *chord*, or *harmony* in the more general sense of the word. (See §§ 47—118. in the Theory above referred to.

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§ CV.

When our ear perceives a succession of tones and harmonies, it naturally, as the spontaneous result of its constitution, strives to find, amidst this variety and multiplicity, an internal connection, a reference to a common central point. For, as in every product of art, the mind spontaneously endeavors to find a certain unity in any case of multiplicity, a centrality of the manifold individual parts, so also it is here. The ear uniformly and in all cases desires to perceive some tone as the principal and central tone, some harmony as the leading, principal, governing harmony, about which the others, so to speak, revolve, as accessories around their principal.

An example will at once demonstrate to the ear, what is meant by the above somewhat abstractly expressed proposition.

On hearing the following passage, *e. g.*



every musical ear perceives the tone *c* as being the central tone, or, otherwise expressed, as being the tone from which the passage proceeds, as it were, its starting point, and also perceives the harmony connected with this tone (*C. e. g. c.*) as being the principal harmony of the passage. (This subject is more fully treated in the subsequent parts of the Theory, §§ 119—182.)

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ever, justice cannot possibly be done either to the translation on the one hand, or to our own musical vocabulary on the other, without having recourse to terms which have not hitherto been in use, and which cannot be obtained from the native stock of our own language. Such an exigence occurs in the present instance. We have no suitable word for expressing the general idea of that compound musical sound which consists of several simple sounds performed together simultaneously. The word *chord*, it is perceived, is appropriated to a *specific* signification, namely to denote a combination of musical sounds or tones *only under certain particular circumstances*, and consequently is not the proper term to express the *general* idea in question. The same is true of the word *harmony*. It is presumed, therefore, that, however desirable it may be to avoid, as far as possible, the introduction of all novel and foreign terms, for the sake of securing a perfectly simple and clearly intelligible style of communication to the work; still, in an exigence like the present, it will be deemed the less of two evils to introduce the requisite term. The word *pluritone*, here adopted, is derived from the Latin *plus* which, as employed in compounds, means *divers, sundry, several*,—and the word *tone*, and thus the term means *a combination of several tones, a compound sound consisting of several simples.*

TR.

## § CVI.

The principal harmony of a passage, however, may be of two different species, according as, on the one hand, *the large* third of the principal tone occurs among the tones of which it is composed, as in the harmony (C e g  $\bar{c}$ ) of the example presented above; or, on the other hand, *the small* third of the principal tone is the one that presents itself, as *e. g.* in the harmony (A c e a) of the following passage.



*The key*, in the first case, is called *large* or *major*, *modus major* or *durus*; in the second case, *the key* is termed *small* or *minor*, *modus minor* or *mollis*. Hence, the example in A is in C-major, while the example in B is in *a-minor*. (Theory, § 120.)

One and the same key, however, does not always prevail throughout an entire piece of music, but several different keys may be employed and dropped one after another in the same piece; or, as it is usually expressed, a *modulation* may take place into another key, into another [principal] tone (Theory, § 119: §§ 185—189: §§ 190—225.)

## § CVII.

The question, *how* the ear is determined or led to recognize this or that harmony as the tonic harmony, how the feeling or internal perception of this or that key is awakened in the mind, is a question which cannot here be minutely and fully discussed. (Com. Theory, §§ 191—225.) All that can be said on this subject in the present little work [*i. e.* in the present number of the general work] is simply, that the ear recognizes this or that particular key, according as it perceives harmonies which appear in some way as belonging to this or that key.

There are, namely, only certain particular harmonies which belong to any one key, and these—the family of the harmonies peculiar to a key, we denominate *the appropriate harmonies of the key*, or concisely, *the harmonies of the key*. (Theory, §§ 122—126: 146—160.)

## § CVIII.

The tones, therefore, of which the particular harmonies of a key consist, are very properly termed *the peculiar or appropriate tones of the key*; and the whole regular series of them is called *the scale, the diatonic scale, scala*, of the key. (Theory, §§ 127—143.)

Since, therefore, as the Theory of Musical Composition (above referred to) teaches, the essential harmonies of the key of *C-major*, *e. g.* are composed of the tones, *c, d, e, f, g, a, and b*, so, accordingly, the series of tones *c d e f g a b c̄ d̄ ē f̄ ḡ, &c.* constitutes the scale of *C-major*. (Theory, §§ 129—130.)

---

§ CIX.

Every tone of a major scale, as *e. g.* of the scale of *C-major*, stands, as we see, at the distance either of a large or of a small degree from its neighbor.

c      d      e      f      g      a      b      c̄  
  
 Large, large, small, large, large, large, small.

Now this alternate succession of large and small degrees is, as must have been already observed, just the same as that given by the long keys of a piano-forte: and, in a word, the scale of *C-major* consists merely of the series of the natural tones (see § XVII.) This remark, by the way, *explains* a matter which at an earlier period (§ XIII.) we could only *describe* by anticipation, namely the manner in which our names of notes, written music, and piano-forte keys are regulated and arranged.

That is to say, letter-names have been appropriated to just *those* tones (§§ XIV. and XVII.) which compose the scale of *C-major*.

It has been determined, that the degrees of our system of notes, so long as they remain unaltered by any signs of chromatic transposition, shall exhibit the tones as they occur in the scale of *C-major*; or, in other words, it has been agreed that seven successive degrees or places on the staff or system of note-lines, shall represent the seven tones of the scale of *C-major*; and this series of tones has been called the series of *the natural tones*.

The even row of the long keys of the piano-forte have been exclusively devoted to these very tones, so that these keys give precisely the scale of *C-major*; or, in other words, the seven tones which form the scale of *C-major*, have been appropriated to the seven long keys which lie side by side in an even row. (Theory, §§ 129—130.)

---

§ CX.

All the other major keys and scales in use are formed after the model of the key and scale of *C-major*, which has just been attended to; as *e. g.* the scale of *G-major*:

G      A      B      c      d      e      f#      g, &c.  
  
 Large, large, small, large, large, large, small.

So also the scale of F-major:

F      G      A      B<sup>b</sup>      c      d      e      f, &c.

Large, large, small, large, large, large, small.

In the same way we also form many other keys and scales, all which are exact copies of the key and scale of C-major, differing only in the circumstance that they are placed on other degrees of the staff and accordingly are for this reason called *transposed* keys and scales. (Theory, §§132-137.)

The signs of transposition requisite for duly representing the tones of these scales are, according to present usage, marked at the beginning of a piece of music as the so called *chromatic signature*. (§ XXX. and Theory, § 141.)

### § CXI.

As in the foregoing paragraphs we have seen the major scale arise out of the elements of the harmonies belonging to a major key, so likewise the tones

A      B      c      d      e      f      g<sup>#</sup>      a, &c.

Large, small, large, large, small, super-

[fluous, small.

form the scale of *a*-minor, inasmuch as the most essential harmonies of this key consist of these seven tones. (Theory, § 131.)

What has been said of placing copies of the major scale upon other degrees of the staff, can readily be applied also to the minor scales, as *e. g.* *e*-minor:

E      F<sup>#</sup>      G      A      B      c      d<sup>#</sup>      e, &c.

Large, small, large, large, small, super. small.

So also *d*-minor:

D      E      F      G      A      B<sup>b</sup>      c<sup>#</sup>      d, &c.

Large, small, large, large, large, super. small.

In the same manner are formed all the rest.

### § CXII.

The question started in § CVII. may probably have occasioned many a reader to recollect having heard from his music teacher, or having even read in celebrated books of instruction, that, in order to ascertain in what key a piece of music is, or, in other words, what is its principal tone or key-note, it is necessary only to look at the signature, and then at the last note, or, at most, at the last chord of the piece. Such an old woman's rule, it is true, is easy and short; but for this very reason it is also incorrect, fallacious, and inadequate, as are a thousand others which are like it.

It can only be said in general, that a piece of music is, as a whole, in this or that key, when this or that key is the predominant one in it.—The question, by

what means the ear is led, on hearing a piece of music, to recognize the piece as being of this or that particular key, I have thoroughly examined in my *Theory of Musical Composition* (§§ 192—284,) and have there shown that the answer to this question can by no means be despatched by a mere single short sentence.

---

REMARK.

It can scarcely be necessary to add a word in confirmation of what has been said in the foregoing section.

For, in the first place, as it respects *the signature*, it is well known that every key can be written with every signature at pleasure, and even without any signature whatever. (*Theory*, § 143.) And again, the rule is still less suitable for ascertaining the key of each individual period, each single set in the middle of a piece of music, because modulations are continually occurring in the course of a piece of music at which the signature is not changed. (*Theory*, at the place above referred to.) And finally, in the usual method of constructing the signature for the scales of the minor mode, the rule in question is doubly uncertain. (*Theory*, § 142.)

Equally fallacious is the method of ascertaining the key and scale from *the last note* or *the last harmony* of the piece. For, in the first place, it is far from being true that every piece of music ends with the tonic harmony. It not unfrequently happens, on the contrary, that a piece, even though it terminates with a regular close and that too with a tonic harmony, yet does not terminate with the harmony of that tonic which was the tonic of the piece, as a whole, but with some other; as *e. g.* pieces in the minor mode sometimes close with the common chord of the tonic of *the major* key. In the second place, many pieces terminate wholly without any regular musical close, and in such cases it could not be ascertained at all, in what key the music is, nor in what key this or that division of a piece may be. This case is quite aptly hit by a humorous exclamation of old *Doni*: "*Or questa è una delle più strane cose del mondo, e proprio come dire, che, per discernere un Leone da un Cavallo, bisogna guardargli la coda; che se al povero animale sarà stata tagliata, non si potrà conoscere di qual specie sia. E se in una modulazione mancherà l'ultima nota, non si potrà discernere, in qual modo è composta.*"\* "*Pray, this is one of the strange things of the world; it really amounts to saying that in order to distinguish a lion from a horse, it is necessary to look at his tail; and if by any means the poor animal should happen to have that cut off, it would no longer be possible to recognize him or to tell of what species he might be. So if in a modulation [piece of music] the last note happens to be wanting, it will be impossible to determine in what key it was written!*"

Still less does it hold in all cases, that the tonic note in the end of a piece of music is uniformly the highest, or is always exclusively found in the bass.

A rule of this kind, *i. e.* one which is partially correct and applies well in many cases, might always pass well enough, provided it were given only as one that would apply in many cases but not as being universally appropriate and adequate; because, in this case, it would really furnish no certain index, and thus, though it should confer no aid, it still would not deceive the learner and therefore would at least do him no injury; but given as a real and certain index, it is not only unsuitable, but positively fallacious and deceptive.

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\* See *J. B. Doni, dell' inutile osservanza dei Tuoni hodierni*, p. 237.

## § CXIII.

A more full treatment of the subject of keys and scales, than the foregoing, cannot be furnished in a mere general course of musical instruction, inasmuch as this subject is capable of a satisfactory explanation only in connection with the theory of musical composition, and especially in the doctrine of the relations of harmonies to one another and of their connection with keys according to certain kindred relations, all which involves an acquaintance with the doctrine of harmony itself.

To introduce into the present little work [*i. e.* the present number of the entire work, Tr.] those doctrines, occupying as they do, the whole of the second volume of my Theory of Musical Composition, and presupposing the whole of the first, would swell the book far beyond the limits prescribed to it; while, on the other hand, they are capable of no such important abridgment as would be requisite in order to their being included within the present limits.

What has been said in the few foregoing paragraphs, however, is sufficient for the object of this little treatise, limiting itself, as it does, to a mere general course of musical instruction, which does not prefer so high a claim as to induct the reader into the internal nature of the musical edifice, into the doctrine of harmony and into the doctrine of the organic or constitutional connection of several harmonies with a particular key,—things which appropriately belong to the doctrine of musical composition; and those who may desire more full and particular information upon the true nature of keys and scales, can find it in those parts of the Theory of Musical Composition which are all along referred to in the foregoing sections.

## REMARK.

It cannot reasonably be objected to the course here pursued, that every teacher of music ought to be able, almost in the very first stages of instruction, to communicate to his pupil various things on the subject of keys and scales, of the major and minor modes, and of the signatures, and hence that a work like the present should contain far more ample instructions on these topics. For, an important infelicity is involved in the very thing contemplated by such an objection. It is a decided misfortune, that our teachers of music, from an ill-judged and unseasonable pedantry, undertake to cram so much into the poor learner, of which they have themselves no clear ideas and of which they are still less qualified to impart any such ideas to their pupils. The only lucky circumstance in such a case is the simple fact that the whole knowledge that is communicated amounts to nothing to the pupil, and thus, in the end, the case is the same that it would be if the misjudging and unskilled teacher had not troubled his pupil at all with the subject.

For, let us hear for once, in what the knowledge which is usually thus imparted on the subject of keys and scales, consists: "If," (this is the purport of the instruction,) "so many sharps or flats— $\sharp$  or  $\flat$ —are found in the signature, then the piece of music is in this or that key; and in order to determine in which, it is necessary to look at the

first and the last note," and the like. Let the inquiry then be made of a pupil taught in this way, what is the meaning of a piece of music's being in a particular key? and he will be able, from what a teacher of this stamp has communicated to him, to give no other answer than perhaps, that, "a piece of music's being in a particular key, means that if so many flats or sharps are in the signature, the piece must be in such and such a key," and the like. These, then, are the clear and luminous ideas inculcated!! Now I ask, is it not far better, that one know nothing at all of keys, &c., than that he be crammed with such a parrot-like technical fustian that *means nothing* and that is moreover, as we have already observed, positively incorrect and untrue,—while, at the same time he is made to believe he knows something when such is not really the fact? For, to what does teaching of *this character* finally reduce itself? To nothing, save only that the learner knows that when a sharp or flat in the signature stands on this or that line, it has a permanent effect throughout the piece, and that thus, *e. g.* if the signature be a sharp marked on the *f*-line, he must throughout read, conceive, play or sing an *f♯* instead of *f*. It would therefore be far better and more rational to tell him *this merely*, instead of crowding into his head an additional mass of stuff which in part means nothing at all and in part is contrary to truth, and from which he will with difficulty extricate himself afterwards and ascertain that the whole instruction given him is, on the one hand, totally without meaning, and, on the other, contains only the single truth that the sharps and flats occurring in the signature have a permanent effect throughout the tune; and it would have been far better that the music master should have simply said this to his pupil and this alone, rather than that he should have enveloped him in a mass of phrases and names of things, of whose nature it is not possible, at once and in a few words, to furnish an exhibition which should be in any measure either adequate or satisfactory.

It is on *this ground* that I have confined myself in the foregoing paragraphs solely to a few general hints, and, so far as anything more is concerned, I have simply made references to the appropriate sections of my Theory of Musical Composition; and thus I have been true to my purpose, that the present little work, even though it be limited to only a few subjects, still should not be one of those which proffer a defective article for an entire one or a superficial article for one that is adequate, or even a "*Musique mise à la portée de tout le monde ou exposé succinct de tout ce qui est nécessaire pour juger de cet art et pour en parler sans l'avoir étudié.*" *Music placed within the reach of the whole world, or a brief exhibition of all that is necessary in order to one's judging and speaking of the art without having studied it.*



## EXPLANATION.

The *long* keys of a piano forte are *white*, and accordingly they are so represented in this figure; but the *short* keys are *black*, and hence they appear black in this figure. The long keys moreover lie a little *lower* on the key-board, than the short ones; while the latter, on the contrary, project slightly *above* the former: and hence, the long or white keys are sometimes distinguished by calling them the *lower* keys; and the short or black ones, by calling them the *higher* keys. — The long, white, or low keys are the ones that represent the tones of the so called natural scale; while the short, black or high keys represent the sharped and flatted tones. It is to be farther observed in respect to the latter, that the same short key represents both the long key to the left of it *sharped*, and the long key to the right of it *flatted*.

The relative position of the *f*, *c̄*, and *ḡ* clefs, it will be perceived, is exhibited in notes on the base and treble staves.

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OF

**MUSICAL TERMS:**

TAKEN IN PART FROM

**DR. WEBER'S VOCABULARY OF ITALIAN WORDS AND PHRASES,**

**BUT CHIEFLY FURNISHED FROM OTHER SOURCES,**

**AND ADAPTED TO**

**THE CONDITION AND WANTS OF THIS COUNTRY,**

**By JAMES F. WARNER.**

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**BOSTON ·**

**J. H. WILKINS & R. B. CARTER.**

**1842.**

## PREFACE TO THE DICTIONARY OF TERMS.

It has been found desirable, for reasons stated in the general Preface, to make very considerable changes in the following Dictionary of Terms, both for the sake of enhancing its intrinsic value, and in order to adapt it to the musical condition and wants of this country. Indeed, it can scarcely be called a *translation* at all. No more than about one fourth part of the matter it contains was found in the original copy, and an extremely free translation has been made of even that small portion. The treatment of many articles has been materially enlarged, while that of several others has been entirely substituted. Most cases of this kind are distinguished by a star (\*) placed after the article itself and immediately before the added matter, and in all cases when the article and its treatment both have been supplied by the translator, a star is placed in front of the article.

The quantity of matter contained in this Dictionary is greater than any one would suspect, who is not particularly conversant with the business of estimating the comparative size of type and pages. A single page of it is equal to four or more pages of the same matter in the form in which it usually appears. It is hoped, moreover, that in *kind*, as well as in quantity, the matter here furnished will be found more satisfactory than that which has heretofore been accessible in this country.

It is important to observe, in respect to the manner of using this Dictionary, that many musical terms consist of several single words, and that in such cases, instead of finding the whole compound term in any one place in the Dictionary, the individual words of which it is made up must be looked out separately and singly.

If this appendage to Godfrey Weber's work should prove acceptable and useful to the musical public, it will in part compensate an amount of labor and pains-taking for which the compiler can entertain no reasonable expectation of being adequately requited in any other way.

JAMES F. WARNER.

*Boston, January 15, 1841.*

# DICTIONARY

## OF

# MUSICAL TERMS.

### A—ABB.

#### A

A. This letter is used as the name of a tone. See General Music Teacher, § XX.

\* From the time of Aristoxenus, who is the earliest musical writer of whom we are informed, and who lived about 340 years before Christ, to the time of Guido, who flourished in the eleventh century, the tones of music were designated by the letters of the alphabet, and the lowest or first tone was called "A." Guido, in extending the system of tones, added one tone below A, and thus A ceased to be the lowest or fundamental tone. Subsequently still, changes took place in the arrangement of the tones by which C came to be the lowest, and thus that system of naming the seven principal tones was established, according to which, A became the sixth degree of the diatonic scale, a system which is still in use.

A, an Italian preposition, meaning *to, in, by, with, at, for, towards, upon, according to, &c.* \* Taken in connection with the article *il, l', lo, and la*, this preposition forms the Italian dative case, meaning *to the*; to wit: from *il* arises the dative singular *al*, plural *ai* or *a'*; from *l'* is formed, in the singular, *all'*, and in the plural *agli'*; from *lo* arises, in the singular, *allo*, and in the plural *agli* as before; from *la* we have the form *alla* in the singular, and *alle* in the plural. This preposition occurs in the technical language of music in a great many different connections, as *e. g. a tempo, a piacere, à tre, a mezza voce, &c. &c.*

\* A BALLATA, *in the ballad style*. It is a common prefix to little, familiar Italian melodies.

\* ABBASSAMENTO DI MANO, the fall or downward motion of the hand in beating time; *abbassamento di voce*, a sinking or depression of voice; this term is the opposite of *alzamento*, a raising, a lifting up. *Abbassamento*, when employed in relation

to the movement of the hands in piano-forte playing, means that the hand to which it is set, is to pass under the other.

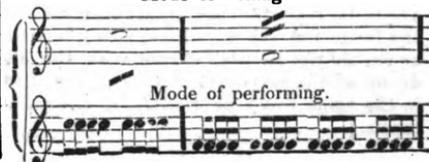
A BATTUTA, *according to the beat, according to the measure, in exact time*. This term is used to signify a return to the strict and regular time of the piece in cases where certain passages have been performed out of the regular time and rather according to the pleasure of the performer (*a piacere, senza tempo, or senza battuta*): the place at which it is designed that the regular time of the piece shall be resumed, is marked with the term *a battuta*. The term is particularly used in recitative passages. Its place is often supplied by the term *a tempo* or *arioso*.

\* ABBREVIATIONS. Abbreviations occur no less in the written language of music, than they do in the written language of speech.

The abbreviations which are employed in writing the notes themselves consist for the most part in the use of those horizontal cross strokes which distinguish the eighth, sixteenth, thirty-second notes, &c. *i. e.* strokes which are drawn through the stems of the filled or black notes. When these cross strokes are applied to the unfilled or white notes, halves or wholes, they change the meaning of those notes. And in like manner, their application to the filled or black notes in a form somewhat different from the ordinary one (*i. e.* instead of ♯, &c.) changes also the meaning of the latter.

(1.) Abbreviations in the repetition of the same tone:

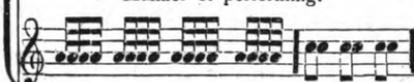
Mode of writing.



Manner of writing.



Manner of performing.





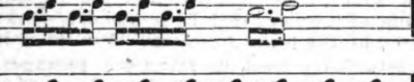
&c.

(2.) Abbreviations in the case of repeat groups of two notes each:

Manner of writing.



Manner of performing.


The last abbreviation is not indeed a usual one, but yet it might be employed with the same propriety as the others.

(3.) Abbreviations in repetitions of groups of three or four notes. In such cases, we employ at one time a common, general sign, and at another a particular one. The general abbreviation sign in the case of the repetition of groups of notes, is a diagonal stroke with a point on each side of it ( $\cdot/\cdot$ ). The particular abbreviation sign in this case, a sign which is used only in the repetition of groups of eighths, sixteenths, &c. is the horizontal cross stroke repeated with the omission of the notes, as e. g.



Also when groups of eighths, sixteenths, &c. consisting of several different notes are to be repeated, we sometimes employ the following abbreviations, which however should not be used except with the addition of the terms *segue* (i. e. proceed on in the same way) or *simili* (i. e. similar forms.)

Manner of writing.



Segue. Simili.

Manner of performing.




Simili.

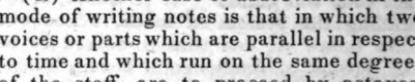


The following mode of representation would be far better, though it has never yet been introduced:

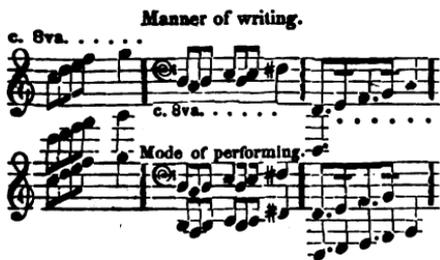
Manner of writing.



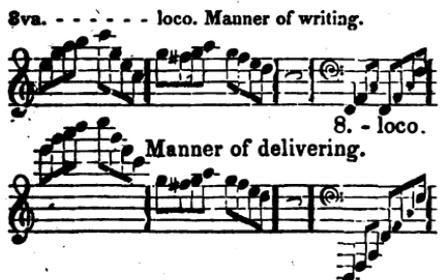
Manner of delivering.


(4.) Another case of abbreviation in the mode of writing notes is that in which two voices or parts which are parallel in respect to time and which run on the same degrees of the staff, are to proceed by octaves. An abbreviation is effected in this case by writing only one part and connecting with it the sign c. 8 or c. 8va, i. e. *con ottava, with the octave*. When this sign—c. 8—stands over the part that is represented by notes, the octave above is intended; but when it stands underneath, the octave below is meant. The latter two cases are frequently expressed in a still more definite manner, thus: c. 8va a. (i. e. *con attava alta, with the higher octave*), and c. 8va b. (*con attava bassa, with the lower octave*.) In order moreover to save the trouble of writing the sign, c. 8, over every individual note, recourse is had to still another mark of abbreviation, namely, the wavy line (~~~~~) or a row of points (.....), which are continued either over or under the part presented in notes as far as the two parts are to proceed by octaves: or a short horizontal stroke (—) is placed over or under each following note. Sometimes also, a few of the first notes of both of the two parts which are to proceed by octaves, are written, and then one part proceeds on alone, leaving the other to be supplied by the dots, the waving line, or the horizontal strokes, as e. g.



(5.) Another instance of abbreviation occurs when a part which runs so high or so low on the staff as to require a great number of added lines, and consequently to diminish the clearness of its presentation and the facility of reading it, is written an octave lower or an octave higher than it is to be performed, with the sign 8 or 8va placed over or under it, or with the sign in 8va, or, still more definitely, in 8va alta, or in 8va bassa, as e. g.



In this case also we place a waving line or a row of points either over or under the series of notes so far as the latter is to be performed an octave higher or lower than it is written; and at the point where this mode of execution is to terminate and the music is again to be performed in the same range in which it is written, we place the word *loco*, i. e. *in place*.

\*A **BENEPLACITO**, at *pleasure*. By this sign the composer commits the mode of execution to the pleasure of the performer.

A **CAPELLA**. See *Cappella*.

A **CAPRICCIO**. See *Capriccio*.

**ACCAREZZEVOLE**, **ACCAREZZEVOLMENTE**: *flatteringly, fawningly, persuasively, in a caressing manner*.

**ACCELERANDO**: *hastening, moving faster and faster, increasing the quickness of the time*.

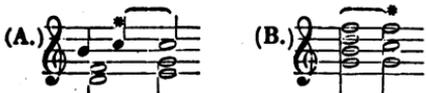
**ACCELBO**. An abbreviation of *accelerando*.

\***ACCENT**. There are, both in music and in speech, three different sorts of accent, namely: (1) the *grammatical* accent, which, in music, we will denominate the *measure* accent; (2) the *rhythmical* accent; and (3) the *painting, descriptive* accent, the *accent of feeling*. The first has to do

with the legitimate and appropriate lengths of the syllables of words, and, in music, with the regular alternate succession of strong and weak parts, times and members of the measure. The rhythmical accent is concerned with symmetrical successions of smaller and larger groups of connected words or tones, which can, and which usually do, proceed in a measured manner; though the latter is not always the case, as is shown by chorals and recitative. The longs and shorts of the grammatical accent serve as a basis for the rhythmical, as does also in the same way that perfect similarity of the measures which consists in a regular, successive alternation of strong and weak tones. Rhythmical sections in music may be compared to verses and *cæsuras* in poetry; they are at one time longer, and at another time shorter, than the measure, which latter [the measure] corresponds to a foot in poetry. (See General Music Teacher, §§ LXVIII. and LXIX.) The third species of accent, differing materially from the rhythmical, is that which we denominate the *descriptive, painting, or expressive* accent,—an accent which most minutely portrays feeling in all its variety of shades, and which breathes through the whole the animating spirit and the beautiful, expressive finish of a fresh and blooming life. It is the most spontaneous, quick, and deeply inwrought product of every good performer; while yet the proper mode of execution in the case, namely the mode of execution marked out by the feeling of the poet, it is impossible perfectly and fully to specify.

**ACCIACCATURA**, **ACCIACCARE**. The substantive *acciaccatura*, from the verb *acciaccare*, means literally a *violent seizing, or attacking*, and is employed in a similar sense in music, though it is used in such extremely different applications, that its signification has become entirely indefinite. At one time it is employed to indicate every short fore-note,—at another a broken and abrupt manner of striking a chord (comp. *arpeggio*),—at another every emphasized striking of a tone or chord.—(Comp. *appoggiatura*.)

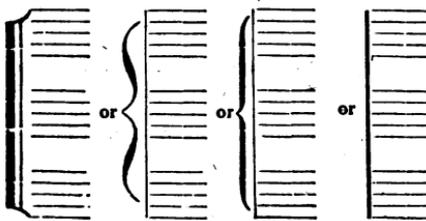
\***ACCIDENTAL CHORDS**. The term *accidental chord* is applied by some musical writers to a chord which, either by means of anticipation or of suspension, contains one or more notes foreign to its own proper harmony. Thus, a chord that contains some note of a following chord, before the latter as a whole is struck, as in example A below, is called an *accidental chord by anticipation*; and a chord that still retains some note of a previous chord, a chord that has been already struck and as a whole quitted, as in example B below, is called an *accidental chord by suspension*.



The notes marked with the star are the accidental notes—the notes foreign to the regular and legitimate harmony of the chords with which they combine themselves by means of anticipation and suspension. The quarter-note  $\bar{c}$ , in the first example, sounded in connection with  $\bar{d}$  and  $\bar{f}$  of the preceding chord, constitutes an accidental chord by anticipation; and the half-note  $\bar{f}$ , in the second example, taken in connection with the notes  $\bar{g}$  and  $\bar{c}$ , which [i. e.  $\bar{g}$  and  $\bar{c}$ ] belong to the chord of  $c$ , forms an accidental chord by suspension.

\***ACCIDENTALS, or ACCIDENTS**, as it is sometimes written,—(French *Accidens*), is a term applied to sharps, flats, and naturals ( $\sharp$ ,  $\flat$ ,  $\natural$ ) when they occur, not at the commencement of a piece of music as the general designation of the key, but before particular notes in the course of the piece. The Germans and Italians, and, with these, all other nations except the French, English and Americans, make no such distinction, but consider these signs as equally affecting the key whether employed at the beginning of the piece or along the course of its progress.

**ACCOLADE**. This is a name which the Italians apply to the vertical lines, clasps, or braces which connect together the several staves containing the different parts of a piece of music, as is shown in the example below:



**ACCOMPAGNAMENTO**: an accompaniment, i. e. a part which accompanies another; the term is particularly applied to a part which is performed by instruments in connection with others that are performed by voices. *Basso d' accompagnamento*, an accompanying base; *Parti d' accompagnamento*, accompanying voices. Comp. *Recitativo, Ripieno, Tasto Solo*.

\***ACCOMPANIMENT**: the English term corresponding to the Italian *Accompagnamento*.

\***ACCOMP.** An abbreviation of *Accompagnamento* or accompaniment.

\***ACCOMPANIMENT AD LIBITUM**. An

accompaniment that may be used or omitted at pleasure.

\***ACCOM. AD. LIB.** Abbreviation of the preceding.

\***ACCOMPANIMENT OBLIGATO**: an indispensable accompaniment. This term is employed to denote an accompaniment which, unlike the *ad libitum* accompaniment, constitutes an essential element of the piece and is indispensable to the performance in order to give the intended effect.

\***ACCOMP. OBTO.** Abbreviation of the preceding.

\***ACCOMPANIST**: the performer who accompanies, or plays the accompanying part.

\***ACCOPIATE**. An Italian participle, meaning *coupled, united*. When two parts are brought together, they are said to be *accopiate*, or, more properly, *accompaniate*.

\***ACCORDATURA**: the tuning of an instrument; also the accordant state of an instrument after being tuned.

**ACCORDO**. This Italian word, meaning *accord, agreement, concord*, is applied in the same way as our English words *chord, consonant chord, common chord*, etc.

**ACCRESCIMENTE**: increase, augmentation.

**ACETABULUM**: the name of an ancient instrument.

\***ACOUSTICS**. This word is derived from the Greek adjective *ἀκουστικός*, pertaining to hearing, that which relates to hearing,—from the verb *ἀκούω*, to hear.

*Acoustics*, used as a technical term, means the science or doctrine which relates to whatever is heard, i. e. to sound, in all its varieties and relations. Acoustics, therefore, is the science of sound. The term, however, is usually employed in a somewhat more specific and restricted sense, to denote that science of sound which relates to its internal nature and its philosophical relations and principles; as, e. g. the manner in which sound is produced, the conducting media by which it is conveyed to our ears, the number of vibrations requisite for producing a sound of a particular pitch, the various qualities of sound produced by different vibrating bodies, &c. &c.

See also, on this subject, *General Music Teacher*, § IX. and §§ 1—IV.

\***ACT TUNES**. This name has sometimes been given to pieces of music played between the different acts of plays performed on the stage.

\***ACUTE**. Any high or shrill tone is called *acute*, in contradistinction from low tones, which are called *grave*.

\***ADAGIO**. The literal meaning of the word is *leisurely, slowly*. As a musical term it is used in two different ways, namely, as an adverb, signifying *moderately*

*slow*; and as a substantive, designating a piece of music of a particular character, or a particular portion of an entire piece. In the first mentioned application of the word, namely, as an adverbial designation of time, it denotes a movement that is faster than *largo* but slower than *lento*. It may be regarded as nearly synonymous with *doucement, slowly, gently, calmly, &c.*

Adagio music is adapted to the expression of tender and plaintive emotions, inasmuch as these feelings themselves are of a slow movement; and since, moreover, feelings of this kind always move more heedfully, cautiously, and in a manner that is more rhythmically measured, and therefore require in the adagio expression by which they are exhibited the omission of every thing artificial, so the performance must be as simple as possible, while at the same time every tone must receive a particular accent or stress of voice, because every individual tone represents a new step in the movement of feeling itself.

A piece of music which is of the character just described is called an *adagio*, whether it be an entire composition or a particular passage in such a composition.

Thus it is perceived that the word *adagio* is used to designate both *time* [tempo] and *mode of delivery*. Such additional designations as *con tenerezza* (with tenderness), &c., are sometimes connected with the term *adagio*; but inasmuch as *adagio* itself includes in its meaning that very style of performance indicated by these designations, they are rather superfluous.

**ADAGISSIMO.** The superlative of *adagio*, meaning *extremely adagio*, or very slow. See **ADAGIO**.

**\*ADAGIO ASSAI:** *very adagio, i. e. slower than assai.* See **ASSAI**.

**\*ADAGIO PATETICO:** *adagio pathetically, i. e. in the adagio grade of time together with a pathetic, plaintive mode of expression.*

**\*ADASIO.** A different mode of spelling for *Adagio*.

**\*AD LIBITUM.** This phrase is composed of the Latin preposition *ad*, signifying *to, according to, at*,—and the Latin substantive *libitum*, meaning *one's will or pleasure*; hence the whole phrase means *at pleasure, according to one's will*. The term is employed in reference to time and is written over a portion of music which is to be performed, as it respects movement, at pleasure. See **PIACERE**.

**\*A DUE, or A 2;** *for two*, meaning a portion or piece of music designed for two voices.

**\*A DUE CORDE:** *of two strings*; the term is applied to instruments having two strings to a tone, as is the case with our common square piano-fortes; whereas an-

other species of piano-fortes has three strings to a tone.

**\*AEOLODICON:** a keyed instrument whose tones are produced by thin pieces of metal so placed as to play freely, being put into motion by means of a current of air. By the pressing down of a key, a kind of wind-chest is opened, and while the air compressed therein by a species of bellows, flows out against the metallic spring or plate, the latter is put into a vibratory motion and produces a tone which is still farther modified by the manner of pressing down the key.

**\*AEOLIDION.** See **Aeolidicon**.

**\*AELOMELODICON,** named also *Choraleon*, is a keyed instrument invented in Warsaw, constructed somewhat in the form of an organ.

**\*AEOLOPANTALON.** This is the name of a particular instrument which is really nothing else than a combination of the *aeolomelodicon* with the *piano-forte*.

**\*AEOLIAN HARP.** A stringed instrument of very simple construction, consisting of an oblong box of wood, with strings of cat-gut, silk, or some other elastic substance, which are made to vibrate by the wind, producing a peculiarly soft, sweet, soothing murmur which makes at once a very delicate and a very strong impression upon the feelings.

**\*AEQUISONUS and AEQUISONANT:** *unison and unisonous.*

**\*AESTHETICS.** The Greek word *αἰσθησις*, from which *αἰσθητικὸς* and hence *Aesthetics* is derived, means *a perceiving by the senses, also a sentiment or impression conceived of something through the medium of the senses, an internal sense of something*, and, in a word, *all those states of mind which arise from impressions made on the senses*. Hence the word comes very naturally to signify those sentiments, conceptions or feelings which result from witnessing, either by the eye or by the ear, objects of beauty and sublimity, or in other words, objects of taste. It is to this last class of ideas that the term *aesthetics*, employed as a technical term, appropriates itself. It, accordingly, means *the science in general which relates to matters of taste, or more concisely, the science of taste*. When the term is employed in relation to music, it means whatever belongs to matters of taste in that particular department.

In accordance, then, with this view of the meaning of the term in question, it will be perceived that every thing in music which is adapted to give us sensations either of the beautiful or of the sublime, or, in other words, every thing in music which is adapted to move our feelings at all, to produce in us any pleasurable emotions, any deep sensations, any real impressions

whatever, belongs appropriately to the department of *aesthetics*. The whole doctrine of musical expression, therefore, is included in *aesthetics*. Whatever pertains to the giving of character, soul and meaning to music, belongs here.

*Aesthetics*, it will therefore be perceived, is not only one of the most important departments of musical education, but the most important; it embraces the things which give to music its finishing strokes and which alone invest it with efficiency and power.

*Aesthetics*, in its general sense, is usually understood to embrace the *theory of the fine arts and sciences, the philosophy of art, or the philosophy of beauty*. All such explanations, however, are inadequate; because, not merely the *beautiful* taken by itself, but also the *sublime*, falls within the province of *aesthetics*, and that too, not merely as these occur in objects of *art*, but also as they appear in objects of *nature*.

**AFFABILE:** *courteously, affably, in a kind and friendly manner.*

**AFFETUOSO.** *With feeling, with emotion, in a tender and affectionate manner.* The term is employed sometimes as the title of a piece of music; that is to say, a piece of music of a particular character is called an *affetuoso*; and again it is used as a mark of expression, to show the particular manner in which the music designated by it is to be performed; it requires, namely, a mode of expression that is characterized by feeling, emotion, tenderness and affection. A still higher degree of the same style of performance is indicated by the superlative of *affetuoso*, namely *affetuosissimo*.

**AFFETUOSAMENTE** and **CON AFFETTO.** These terms mean the same as the foregoing, *i. e. Affetuoso*.

**AFFLIZIONE (CON):** in a manner indicative of *sadness, affliction, grief.* See **DOLENTE**.

**AGILITA (CON):** *with nimbleness, with quickness, with agility.*

**AGITATO, CON AGITAZIONE:** *in an agitated manner, with restless motion, incessantly moving, as e. g. Allegro Agitato.* The term indicates a kind of hurried, perturbed manner of performance.

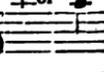
**AGITATO UN POCO.** This term denotes a minor degree of the foregoing, *i. e. somewhat agitato, a little agitatedly, &c.*

**\*A IN ALT.** *In alt* means *above* or *on high*, and thus *A in alt* means *A above, i. e. the A which stands on the first added line*

above, or the twice-marked small *a*: 

All the tones in the octave from *f*  upward are said to be *in alt*; thus, *C in alt* is the *C* on the second added line above,

*i. e. the twice marked small c.*

**\*A IN ALTISSIMO:** that *A*  which is an octave above *A*  in alt:

**\*AIR (Italian ARIA):** a single series of tones, forming a tune or melody. The term is employed in a variety of significations, meaning at one time a vocal part with an instrumental accompaniment, at another a mere simple song, at another the leading or principal melody in a vocal harmonic composition, &c. When the term is applied to a part in common church music, it is used in the last mentioned sense.

**\*ARIA DI BRAVURA.** See **BRAVURA**.

**\*AL FINE, E POI CODA.** Literal meaning: *to the end, and then the coda; i. e. sing or play to the last measure, and then perform the coda.* See **FINE**.

**A LA POLACCA:** *in the manner of a Polacca.* See **POLACCA**.

**ALIQUOT TONES.** See **General Music Teacher, § IV. Remark.**

**AL, ALL', ALLA, ALLE, ALLO, AI** are different forms of the Italian preposition *a* combined with the definite article *il, lo, la*; they mean *to the*. (See article *A*.) They occur in different connections, as *e. g. a due*, for two; *a tempo*, in time; *a rigore del tempo*, in strict time; *all' ottava*, in the octave; *alla breve*, according to the breve, reckoned by breves. (**Music Teacher, § LVII.**) *Alla* is often employed in pointing out a particular manner or style of performance, as *e. g. alla turca, i. e. alla maniera turca*, in the Turkish manner, in Turkish taste; *alla zoppa*, in a limping manner; and the like. See all these and other similar phrases under the articles **DUE, BREVE, TEMPO, ZOPPA, &c.**

The compounds of *Alla* with other words may be found under the latter, as *e. g. Alla Breve* under **BREVE, &c.**

**\*ALL' ANTICA:** *in the ancient style.* The expression does not imply that the composition to which it is prefixed is entirely obsolete or out of use, but only that it is no longer considered as modern or fashionable.

**ALLA BREVE.** See **ALLA** and **BREVE**.  
**ALLA CACCIA.** Literally *for the chase, i. e. hunting music, music in the hunting style.* See **CACCIA**.

**\*ALLA CAPELLA.** See **CAPELLA**.

**\*ALLA MADRE.** Literally, *to the mother, i. e. to the virgin Mary.* This is the Italian mode of designating hymns and sacred songs addressed to the virgin Mary.

**ALLA MARCIA:** *in the style of a march.* See **MARCIA**.

**\*ALLA MODERNA.** The opposite of **All' Antica**, which see.

**\*ALLA RUSE:** *in the Russian style.*

**\*ALLA SICILIANA:** *in the Sicilian style.* See **SICILIANA**.

\***ALLA TURCA:** *in the Turkish style.*  
 \***ALLA VENEZIANA:** *in Venetian style.*  
**ALLEGUMENTE:** *somewhat quick; lively.* See ALLEGRO.  
**ALLEGRETTO.** See ALLEGRO.  
**ALLEGRIA.** See ALLEGREZZA.  
**ALLEGRISSIMO.** See ALLEGRO.  
 \***ALLEGRETTO SCHERZANDO.** In a lively, sportive manner.  
 \***ALLEGRI DI BRAVURA.** Brilliant and striking compositions, or movements.  
**ALLEGRO:** *merrily, joyfully, cheerfully:* the term designates a quick movement. The superlative, *Allegriissimo*, denotes a movement that is still quicker; while the diminutive *Allegretto* indicates a less rapid movement, *i. e.* a little *allegro*.  
 \***ALLEGRO ASSAI.** Very quick.  
 \***ALLEGRO CON FUOCO.** Quick and animated.  
 \***ALLEGRO DI MOLTO.** Exceedingly quick.  
 \***ALLEGRO FURIOSO.** Rapid and vehement.  
 \***ALLEGRO, MA GRAZIOSO.** Quick time, together with a graceful manner.  
 \***ALLEGRO, MA NON PRESTO.** Quick, but yet not extremely so.  
 \***ALLEGRO, MA NON TROPPO.** Quick, but not too quick.  
 \***ALLEGRO VIVACE.** Quick and lively.  
**ALLELUJAH:** *Praise the Lord.* See HALLELUJAH.  
**ALLEMANDE.** An original German national dance in  $\frac{3}{4}$  or  $\frac{4}{4}$  measure, of a moderate movement. The term has now rather passed over to the German waltzes. Compare TEDESCO.  
**ALLENANDO.** See RALLENANDO.  
 \***ALL' IMPROVISTA:** *in an unprepared manner, or without preparation.* An expression applicable to any extemporary performance, but especially so to a strain of vocal music: a kind of prolonged *ad libitum*, unstudied, unprepared and independent.  
 \***AL LOCO:** *to the same place.* An expression in violin music, applied to the shifting of the hand, signifying that the latter is to resume that place on the neck of the instrument which it has just quitted.  
 \***ALL' OTTAVA:** *in the octave.* When this term is placed *over* notes, it means that they should be performed an octave higher than they are written; and when it is placed *under* notes, it means that they should be performed an octave lower than they are written.  
 \***ALL' ROVERSICO.** See ROVESCIO, &c.  
 \***ALL SEGNO:** *to the sign.* This phrase is used in cases where music is to be repeated. It directs the performer to return to the sign (*segno*), usually marked thus  $\$$  or  $\text{§}$ , and repeat his performance. See SEGNO.  
 \***ALT.** An abridgment of the Italian

adjective *alto, high.* The term is used in application to the tones which lie between  $\bar{f}$  (on the uppermost line of the treble staff) and the G of the next octave above,

*i. e. g.* Thus we say *A in alt, i. e.  $\bar{a}$*  (on the first added line above the treble staff.)

\***ALTA, or 8VA.** This term means that the passage over which it is placed is to be performed an octave above where it is written.

\***ALTISSIMO.** The superlative of *alto* or *alt.* The term is used to designate notes that are higher than  $\bar{f}$ , *i. e.* higher than *F in alt.* See ALT.

\***ALTERNAMENTE.** The adverb of *alternativo*, with the same meaning.

**ALTERNATIVO:** *alternately, by turns, one after the other.* When small pieces of music are divided into two or three principal divisions, and these individual divisions are to be performed alternately, the word *Alternativo* is employed to designate such mode of performance. Thus *e. g.* in minuets, which for the most part alternate with a so called trio, the designation used is *menuetto alternativo, i. e.* in performing this piece of music one must alternately perform the minuet and the trio. In other pieces of music, as *e. g.* marches and the like, the term very rarely occurs. The adverb *alternamente* has the same meaning.

In ancient times the word *alternativo* was used to denote an entirely different thing, namely the doubling of the length of a note.

**ALTO.** The part in music which is to be performed by the lowest female voices, —the part which holds a medium range between the tenor and the treble. See CONTRALTO, and COUNTER-TENOR.

**ALTO-VIOLA.** See VIOLA.

**ALTO-CLEF.** The  $\bar{c}$  clef when placed on the third line of the staff. See General Music Teacher, § XXIII.

\***ALTO CONCERTANTE.** See CONCERTO and CONCERTANTE.

\***ALTO PRIMO.** The higher of two altos.

\***ALTO RIPIENO.** See RIPIENO.

\***ALTO SECUNDO.** The lower of two altos.

\***ALTO TENORE.** The higher tenor. See ALTO.

\***ALTUS.** The higher, or counter tenor.

\***ALZAMENTO DI MANO.** The lifting of the hand in beating time, the up-beat. See ABBASSAMENTO DI MANO.

**AMABILE:** *amiable, affectionate, &c.* The term denotes a sweet, tender, affectionate mode of performance. *e. g.* *Andante amabile*, an andante which is to be delivered with an affectionate expression.

\***AMAREVOLE.** The same as *Amabile*, which see.

**AMAREZZA:** *bitterness, affliction, grief,*

*sadness. Con Amarezza, with bitterness, i. e. a mode of expression indicative of pain, sorrow and grief.*

\***AMATEUR.** Literally *lover*. The term is applied to one who is fond of music and who may have studied and cultivated it more or less, but who does not devote himself to the art professionally.

\***AMBROSIAN CHANT.** A peculiar kind of chant, so named from ST. AMBROSE who lived A. D. 340—398.

\***A MEZZA ARIA:** *a middle air*. The phrase is applied to a melody whose notes lie within a moderate compass, i. e. are neither very high nor very low. It denotes also an air partaking of the style of recitative, a style between that of singing and that of speaking.

\***A MEZZA DI VOCE.** In a softened and subdued tone of voice. Also *a swell* of the voice.

**AMOREVOLE, AMOROSO:** *affectionate, kind, friendly*. Nearly the same as *Amabile*.

\***A MORISCO.** *In the Moorish style:* in the style of a Moorish or Morisco dance.

\***AMOROSO:** *tender, affectionate, engaging, captivating*. The proper mode of performing a piece of music marked with this term is manifest from the meaning of the term itself, namely, with an affecting, tender expression. One way of giving to music this kind of expression, is to connect the tones closely to one another, to draw them into one another in a sliding manner, instead of performing them at all staccato. While the accents should be distinctly perceptible and often even full of passionate feeling, they should still always be soft, and performed, not in a hard and violent manner, but with a gradual, smooth increase and diminution of the tones. The movement itself has, moreover, an essential influence in the case. Tender feeling never manifests itself in quick and sudden actions; and hence, a piece of music with the above mark over it, must be delivered not only with a softened, gliding accent, but also in a slow grade of time.

\***ANCHE.** This is a French word, primarily meaning *tube*. Hence it is employed, by the French, as the current common name of the mouth-piece in the shalm and in every other pipe apparatus similar to this, as e. g. that of the Oboe, Bassoon, certain Organ pipes, &c.

**ANCORA:** *again, once more. Ancora Da Capo, from the commencement again.* Compare **BIS**.

\***ANDAMENTO** (from *Andare, to go, to proceed, in general*.) The term means *proceeding, moving forward*, and has a great resemblance in its signification to *Andante*. Compare **FUGUE**.

**ANDANTE.** \*An Italian adjective meaning literally *going, proceeding forward*

gradually and uninterruptedly in a perfectly usual manner, with the total absence of anything marked or prominent in any way. The term as employed in music refers not only to the movement and measure of time, but also to the mode of delivery in general. The grade of time which it indicates, holds a middle position between quick and slow. As to mode of delivery, in case the piece of music itself is not characteristic, i. e. particular objects are not to be represented by it, as is frequently the case in marches, e. g. and in plays and the like, *andante* denotes in general a gentle, calm, peaceful and contented expression, and hence its tones must neither be delivered so drawlingly and connectedly and so heavily as in *adagio*, nor yet so sharply accented and so much in the staccato form as in an *allegro*. In *andante* every thing is temperate, every thing remains in the usual, ordinary, unmarked state; this is true even of the strength or accent of the tones, the latter never assuming its place except only when the composer himself has specifically prescribed it, or the appropriate, legitimate feeling of the performer, governed by a cultivated taste, calls for it.

\***ANDANTE CANTABILE.** The *andante* manner together with the *cantabile* manner. See **CANTABILE**.

**ANDANTE CON MOTO.** See **MOTO**.

\***ANDANTE AFFETTUOSO.** See **AFFETTUOSO**.

**ANDANTINO.** This term is a diminutive of *andante*. As a designation of time, it has no distinct, well defined meaning; it may however serve as the designation of a *small, short andante*.

\***ANIMA:** *soul. Con Anima, with soul, with a cordial, fervent, animated expression.* **ANIMATO:** *animated.* *Anima* also means the so called soul (i. e. the sound-box) of such instruments as the violin, bass viol, &c.

\***ANIMA DI MUSICA:** *the soul of music.* This expression means that the performer is to throw all possible spirit and feeling into his performance.

\***ANIMATIO:** *animation.* This term directs an ardent and spirited mode of performance.

**ANIMO:** *spirit, mind, courage. Con Animo, with courage, with spirit. Animoso, courageous, bold.*

\***ANTHEM.** A sacred composition for one, two, or more voices, the words of which are generally taken from the prose translation of the Psalms. There are several species of anthem: *the verse and chorus anthem, the verse anthem, the full anthem, the solo anthem, and the instrumental anthem;* the first and second species consist of verse and chorus, the third of chorus only, the fourth of solos and chorus,

and the fifth of any mixture of these, accompanied with instruments.

The term *anthes*, (in English, *anthem*,) was anciently applied by the Greeks to a certain kind of common dance, to which they at the same time sang.

\***ANTICIPATION.** *Anticipation* consists in introducing into a chord any note or notes which are to form a part of the chord immediately following, as *e. g.*



The notes marked with a star are the notes of anticipation.

The term *anticipation* means also that action of the voice or finger by which a following note is sounded before its regular time. See **ANTICIPATING GRACE** below.

\***ANTICIPATING GRACE.** An embellishment consisting of a note which forestalls the succeeding note, as follows:



\***ANTIPHONARIUM.** The name given to the melodies and chants of the Antiphony collectively taken, *i. e.* to the volume in which they are contained.

\***ANTIPHONE.** The response made by one side of the choir to passages of a chant performed by the other.

\***ANTIPHONS.** Sacred dialogues or conversational compositions, used by the early Christian church.

\***ANTIPHONY.** A species of sacred composition which originally consisted of octaves and fifteenths, but which was afterwards extended to anthems and hymns, the different portions of which were sung responsively. At the present period the word *antiphony* is chiefly applied to short scriptural passages bearing some allusion to the particular festival or occasion on which it is used.

\***A PARTE EGALE.** An expression applied to two or more vocal performers who, in an opera or concert, sustain parts of equal difficulty and importance, and which are alike indispensable to the general and intended effect.

\***A PIACERE.** See **PIACERE** and **AD LIBITUM**.

\***A PLOMB: directly, perpendicularly.** As a musical term it means *with firmness and energy*, and requires the time to be marked with emphasis and precision. The term was originally applied to that evolution by which a dancer descends upon his feet with exactness and firmness, but it is

now used to denote a similarly decisive, steady and firm manner in a singer.

\***A POCO PIU LENTO.** Somewhat slower.

\***A POCO PIU MOSO.** With a little briskness or motion.

**APPASSIONATO, CON PASSIONE.** In an impassioned manner, with emotion,—nearly synonymous with *affettuoso*, though indicative of still more fervid feeling.

\***APPEAU.** A small pipe or birdcall; also a warbling of the voice, in imitation of birds.

**APPOGGIATO.** Literally, *propped, supported, held up*. This word is used in the language of art in so many different senses, that it has become divested of all definiteness in its signification. On the one hand, it is employed to signify every instance of emphasis, as *e. g. note appoggiate, emphasized notes*; and on the other, it is used to denote incidental or passing notes or fore-notes, because these as it were lean upon their principal notes. Others again use this term to denote a connected, gliding mode of delivery, where every note closely connects itself to the others, and thus, in a manner, leans upon the others, without leaving any gap or break between. Compare **ACCIACCATURA**.

\***APPOGGIATURA.** The same as *appoggiato*, except simply that *appoggiato* is a participle, while *appoggiatura* is a substantive.

\***APPOGGIATURE.** The English word corresponding to the Italian *appoggiatura*. The term *appoggiature* is more commonly applied in this country to an ornamental fore-note which constitutes no essential part of the harmony and which is usually written in a small form, thus:



\***APPRISE.** An apprise is a sign placed after the last note of a staff, for the purpose of guiding the eye to the first note of the succeeding staff. See **DIRECT**.

**ARBITRIO: will, judgment, opinion.** *A Suo Arbitrio, according to his will, at pleasure,—the same as A Piacere.* See **PIACERE**.

**ARCATA** and **ARCATO: bowed.** The term is used in reference to violin music, to show that the passage to which it is applied is to be performed with the bow.—See **ARCO**.

\***ARCHET.** The French name for the bow of any stringed instrument.

**ARCO: bow.** *Coll' Arco*, with the bow, in contrast to *Pizzicato*. *Punta d' arco*, or, more correctly, *Punta dell' arco*, the point or top of the bow. *Arcata, bowed, done with the bow.* Compare **CONTRARCO**, **LEGNO**, &c.

**ARDITO.** With spirit, boldness, energy

The term denotes that the passage marked with it, is to be delivered with a bold and spirited expression.

**ARIA.** \**Aria* is the Italian word which corresponds to our English word *air*; both mean primitively that element which we call air, *i. e.* *air*, in the strict and natural sense of the term. It is from this natural meaning of the word that all its significations are derived, as a technical term in the musical art. As a musical term, it means first, any varied single succession of musical sounds arranged in a pleasing, agreeable manner,—so to speak, running lightly, easily, naturally,—in a flowing, elastic manner, and thus analogously to the moving of the breeze. In this sense the term is, accordingly, synonymous with *melody*,—a signification in which it is continually used, as *e. g.* when we speak of a national *air*, of the *air* “God Save the King,” of the *air* “Hail Columbia,” and the like. The term means, secondly, a single vocal part accompanied by instruments. Thirdly, it means the principal melody in a combination of several vocal parts, as, *e. g.* when we use it to designate a part in common church music,—the part, namely, which at once takes the highest notes of the tune and contains the spirit, soul, and life of the whole: the *air*, so to speak, is the animating spirit of the piece. Again, fourthly, the term is used to designate a particular, comparatively short portion of a large piece, as *e. g.* a particular part of an *opera*, a *cantate*, or an *oratorio*.

\***ARIA CONCERTATA:** *a concerted air.* An air with accompaniments.

\***ARIA D'ABILITA:** *an air of ability, an able air.*

\***ARIA DI BRAVURA:** *a bold, spirited, sprightly air.*

\***ARIA DI CANTABILE:** *a singable air, i. e.* an air eminently of a singing character.

\***ARIA FUGATA:** *a fugued air.*

\***ARIA PARLANTE:** *a speaking air.*

\***ARIA TEDESCA.** A German melody, or melody in the style of German song.

\***ARIE AGGIUNTE:** *added airs.*

**ARIETTA:** *a little aria or air.* The word is sometimes written *Ariettina*. Compare **ARIA** and **ARIOSO**.

**ARIOSO:** *lightsome, airy, gay.* As a musical term the word denotes at one time every air-like piece of music, and at another a particularly singable or singing passage occurring in a piece, in contradistinction from the more declamatory and speaking passages; it is particularly applicable in the case of a recitative when individual passages occur which are to be sung a *tempo* [*in time*] and in a connected melody, and where, thus, the declamation passes into a proper singing, as *e. g.* in “Tamino’s and the Priest’s recitative in the porch of the temple,” &c. Compare **BATTUTA**.

\***ARMONIA.** The Italian word for *harmony*.

\***ARMONICA.** The name of a musical instrument invented by Dr. Franklin, consisting of wine glasses, or others of similar shape, tuned diatonically by the requisite graduation of the size, &c. and played by being rubbed on the edge with the wetted finger. —See **HARMONICA**.

**ARMONICI.** An Italian adjective in the plural number, meaning *harmonic*. It is particularly used in the phrase *suoni armonici, harmonic tones*. See General Music Teacher, § IV. Remark.

\***ARPA.** Italian for *harp*.

\***ARPA DOPPIA:** *a double harp.*

**ARPEGGIAMENTO.** } See **ARPEGGIO**.

**ARPEGGIATURA.** }

**ARPEGGIO:** *harpegiate, harp-like, in the manner of the harp.* The term is employed to denote a harp-like striking of a chord, *i. e.* a striking of its tones quickly in succession, one after the other, instead of striking them exactly together. Compare Theory of Musical Composition, § 22.

Passages of this kind are particularly called *arpeggios* in the case of instruments played with a bow, where chords consisting of three or four notes are performed quickly by strokes of the bow on one, three or four strings, though strictly this term is more appropriate to chords which are to be struck *pizzicato*. See the article **ACCIACCATURA**.

**ARSIS.** See General Music Teacher, § LXXXVIII. *Arsis* is a Greek word meaning literally *a raising, a lifting up*; as a technical term in music it means the same as *up-beat*.

**ASSAI.** An Italian adverb, meaning *very, in a high degree*. It occurs in many different connections, as *e. g.* *piano assai, very soft*; *presto assai, very quick*; *rallentando assai, gradually stopping, retarding the motion, slackening the movement*.

**ASSOLUTO:** *absolutely, &c.* This term is employed in the language of the theatre as synonymous with *singly, solely, alone*; as *e. g.* *prima donna assoluta*, the first female singer alone. (In cases where there are two first female singers, it is usual to employ the expressions *prima donna, altera prima donna*.) Compare **BUFFO**.

\***A TEMPO:** *in time; i. e.* when the regular time of a piece has been deviated from by some species of *ad libitum* passage, the term *a tempo* is introduced to show that at the point where it occurs, the regular time of the piece is resumed.

\***A TEMPO DELL' ALLEGRO:** *in allegro time.*

\***A TEMPO GIUSTO:** *in just time; i. e.* in proper and steady time.

\***A TEMPO ORDINARIO:** *in ordinary time.*

\***A TRE** for three, i. e. for three voices.

\***A TROIS MAINS**: for three hands.

**ATTACA**; *S' attacchi*. Imperative of *attaccare*, to hang, to fasten, to attach, to append. This word is sometimes written at the end of a piece of music which passes immediately into a following piece, for the purpose of showing, that after having closed the first piece, the second is to be immediately subjoined to the first without stopping at all between the two. It is usual in this way e. g. to write the words *attaca l' allegro* at the end of an *adagio* which is immediately followed by an *allegro*.

\***ATTO**: an act. One of the divisions of an opera or an oratorio.

\***AUBADE**. An *aubade* is a morning concert in the open air, as a *serenade* is an evening performance in the open air. See **SERENADE**.

**AUDACE**: bold, fearless, and even impudent. Compare **ARDITO**.

\***AUGMENTATION**. When, in any part of a fugue, the subject is taken up in notes of double the value of those in which it commenced (as e. g. whole-notes for half-notes,—half-notes for quarter-notes, &c.) the process is called *augmentation*.

\***AULETES**. The Greek word for flute-player.

\***AVENA**: a reed. The Latin name of a musical instrument.

\***AZIONE SACRA**. A solemn or sacred musical drama.

## B

**B**. The name of a particular tone. Sometimes the additional appellations *durum*, *quadratum*, &c. are connected with **B** thus used, as e. g. *B durum*, *B quadratum*, *Bécarre*, *B quadro*, &c. In order to designate a tone somewhat below **B**—about half-way between **B** and **A**, it is usual to employ the terms *B flat*, *B rotundum*, *B molle*, &c. See General Music Teacher, §§ **XX** and **XXIX**.

\***BALLAD**. A species of song of a peculiarly simple and natural construction. The term is at the present period chiefly applied to a little lyric tale or short series of simple reflections, expressed in a few verses, each of which is sung to the same tune.

**BALLET**. (Italian *Balletto*.) This term means in general a sort of mimic dance accompanied by music. It is also used to designate a dramatic story told in metrical action, accompanied by music.

\***BALLI**. Dances introduced between the acts of Italian operas.

**BALLO**. See **BALLET**.

\***BANDA**: *Band*.

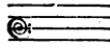
\***BARCAROLLES**. The songs sung by the Venetian Gondoliers.

**BARCARUOLA**. The same as *Barcarolles* above.

\***BARD**. *Bard* is an ancient name of a poet and singer. It is nearly synonymous with *minstrel*.

**BARITONO**, English **BARYTONE**. The term is used in music to designate a man's voice, midway between the base and tenor.

**BARITONE-CLEF**. The *baritone-clef* is the *f-clef* placed on the third line, thus:



See General Music Teacher, § **XXIII**.

\***BARREL ORGAN**. An organ whose tones are produced by the revolution of an enclosed cylinder. It performs its tunes by means of pins and staples inserted in the cylinder.

\***BAR**. *Bar* is the name of those lines drawn across the staff which divide the piece of music into measures. The term is sometimes very improperly applied to the measures themselves.

**BASS** or **BASSO**. The Italian name of the lowest part in harmony. The English word corresponding to it is *Base*. See **BASSO**.

**BASSETTO**,—**BASSETT**. *Bassetto* or *Bassett* is merely the diminutive of *Basso*, and accordingly means, literally rendered, a little base, and indicates in general a base lying somewhat higher than the usual one—a base which consists of tones which are not low in themselves, a base on a small scale. (See the article *Basso*.) This term is especially employed to designate those passages occurring in a piece of music whose parts are otherwise fully furnished in the execution, when the proper low base instruments, such e. g. as the *contra violono* or *double-bass viol*, are silent, and the higher instruments, such as the second violins, or the tenor-violins, or even the *violoncello*, carry the base, (the lowest part.) We accordingly find in the base part of many organs a flute apparatus of only four-feet tones, designated by the name *Bassetto*.

**Basso**. Primatively an Italian adjective, signifying *low*.—(I.) The word as used *adjectively*, occurs in many different connections, as e. g. *all ottava bassa*, in the lower octave; *cornò in B-basso*, a low *B-horn*, &c.—(II.) As a *substantive*, the term designates what we in English call *Base* or *Bass*; with this sense also the word occurs in different applications. (1.) The term *il Basso* is used to denote the fundamental tone or note, the lowest tone of any pluritone or chord. (2.) The word *Basso-voice* or *Base-voice* is employed to denote the lowest voice of a piece of music for several voices. (3.) The term *Base-voice*, moreover, is employed to signify the lowest species of singing-voice, that species

of voice which is for the most part appropriated to the singing of the Base tones. The name *Basso* is sometimes also applied to one and another base instrument, namely, to the *contra-viol*, *violono*, or *double-bass viol*, and not unfrequently also to the *violoncello*, or *base-viol*. Thus we speak of a *contra-violonist*, or of a *violoncellist*; and we say also, "my base is well stringed," "my base has a strong tone," &c. It is usual, moreover, to call all the lowest tones of any instrument *base*. Thus we say of a violin, *e. g.* whose lowest tones (say from *g* to *d*) are very full and sonorous, that it has a fine base; and, in accordance with this usage, we give the name *base-beam* or *base-bridge* to the small beam which runs along inside the violin directly under the lowest string. Compare moreover **BASSETTO**.

**\*BASSO CONCERTANTE.** That base by which the lighter or more delicate parts of a composition are accompanied, and which is generally performed by the violoncello, and sometimes by the bassoon.

**BASSO CONTINUO.** This term literally means nothing else than merely a continued, uninterrupted base. Such a base can be conceived of in several points of view. When, *e. g.* in a complete musical performance, so called *ripieno* (full or supplementary) voices or parts, and consequently *ripieno base-voices* or parts are written out, while they are to be performed only with the so called *tutti*, or, in other words, only with those passages which are to be given with special strength and fullness, and are elsewhere to pause or be silent,—so, in contrast to such *ripieno bases*, those bases which are to be played throughout are sometimes designated by the term *basso-continuo*.—So also when, in a piece of music with a full score, the base—the lowest voice or part, appropriated at one time to one instrument, and at another time to another, though always remaining still the lowest voice or part, in whichever division of the score it may lie, is expressly written in a continuous series of the score by itself, or is fully written out in any other way,—such a continued, uninterrupted base is called a *Basso continuo*.

The term *Basso continuo* is also sometimes employed to designate a bass that is figured for the purpose of indicating the harmony connected with it and of which [harmony] it is the foundation, as *e. g.*



Here the  $\frac{8}{3}$  placed under the

note *c*, signifies that the harmony formed by the notes of the other parts immediately over it, consists of the third, fifth, and eighth,—*i. e.* the chord of *c*.

**BASS-CLEF OR BASE-CLEF.** See General Music Teacher, § XXIII.

**\*BASSO FONDAMENTALE: Fundamental base.** A fundamental base is one consisting of the radical or fundamental notes of the several chords of any piece of harmonic composition.

**\*BASSO PRIMO: the first base.** The term is used to designate the fundamental base in contradistinction from a base of any other character.

**\*BASSO RIPRIANTE.** This expression is employed in contradistinction to *Basso ripieno*, and implies that the part to which it is affixed is the base of the small chorus. See **BASSO RIPRIENO**.

**\*BASSO RIPRIENO.** This term indicates, in opposition to *Basso recitante*, that the part to which it is applied is the full base or the base of the great chorus.

**\*BASSO RIVOLTATO.** That base which does not consist of the *fundamental notes* of the harmony, but of some of the other notes of the chords, as *e. g.* of *E* or *G* in the chord of *C*,—of *A* or *C* in the chord of *F*, &c.

**\*BASSO SECONDO: second base.** The opposite of **BASSO PRIMO**; that is to say, the base which, instead of consisting of the fundamental notes of the harmony, consists of the thirds or fifths of those notes. See **BASSO RIVOLTATO**.

**\*BASS-VIOL.** A base instrument with four strings, the lowest of which is *C*; the next higher, *G*; the next higher still, *d*; and the highest, *a*. The more current name for this instrument at present is *Violoncello*.

**BATTERE.** The down-beat; *Nel battere*, in the down-beat of the measure.

**BATTIMENTO.** The beat; nearly the same as *Mordente*.

**BATTUTA.** The beat, the beat of the measure. See **A BATTUTA**.

**B CANCELLATUM.** See **B**.

**B DURUM.** See **B**.

**\*BEAT.** A short note of embellishment, which is always a small second or half-degree lower than the note which it graces, and always precedes the note. When this ornamental note is expressly written, it is exhibited thus:



but when it is represented by a sign instead of being written, it appears thus:



**BÉCARRE.** See **B**.

**BECKEN.** The name of a Turkish musical instrument, corresponding to the Italian *Piatti*.

**BEITONES.** The German name for the accessory tones mentioned in General Music Teacher, § IV. Remark.

**BEMOL, BEMOLLE, BEQUADRO.** See **B**.

\***BELLEZZA DELLA VOCE.** Beauty or sweetness of voice.

\***BELL-TONE.** A peculiarly musical, clear, sweet tone, possessed only by superior soprano voices.

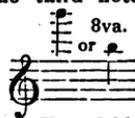
\***BELL METALLO DI VOCE.** A clear and brilliant tone of voice.

\***BENE PLACITO.** A phrase by which the performer understands that he is at liberty to ornament and variegate the music at pleasure.

\***BEN MARCATO:** *well marked, i. e.* in a distinct, pointed manner. See **MARCATO.**

**BIANCA:** *white.* The Italians give this name to the half-note (P) on account of its head's being white, *i. e.* not filled like the quarter-notes, &c.

\***B IN ALT.** The third note in alt, namely  $\bar{b}$ , *i. e.*  See **ALT.**

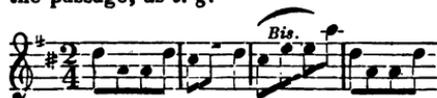
\***B IN ALTISSIMO.** The third note in altissimo, namely  $\bar{\bar{b}}$ , *i. e.* 

\***BINARY MEASURE.** Two-fold or double measure.

**Bis.** A Latin adverb signifying *twice.* (I.) This term is sometimes appended to passages of music, for the purpose of showing that the passage with which it is connected is to be played or sung twice.—

(II.) It is sometimes used in the case of a musical performance, as an expression of desire to hear a well received piece again, and when thus used it has the sense of *again, once more, from the beginning again, &c.* The word *ancora* is often used in the same way, and sometimes even *da capo.*

\*The extent to which this term applies, in the first mentioned signification, is usually determined by a curved line drawn over the passage, as *e. g.*



The notes to which *Bis* applies in this example are those in the third measure; these the term *Bis* requires to be repeated.

**BISCROMA.** See **General Music Teacher, § XLVIII.**

\***BISINIA.** A term used in piano-forte music, when the notes or passages performed by one hand are regularly repeated by the other. The term is founded on the word *Bis.* See **Bis.**

**BISQUADRO.** See **B.**

**BIS UNCA.** See **General Music Teacher, § XLVIII.**

**BIZZARRO:** *whimsical, smart, humorous, &c.* bordering even upon the insipid.

**BOLLERO.** A Spanish national dance melody in  $\frac{3}{4}$  time, which is sung with dancing, and is accompanied with the playing of the castanet.

\***BOMBARDO.** The name of a base instrument, resembling the *Bombix* of the ancient Greeks. See **BOMBIX.**

\***BOMBIX.** An ancient Greek instrument, formed of a long reed or tube.

\***BOURÉE.** An old French dance in  $\frac{4}{4}$  measure.

\***BOUTADE.** A kind of impromptu ballet in the *capriccio* or *fantasia* style, formerly a favorite of the Parisians.

**B QUADRATUM,—B QUADRO.** See **B.**

**BRAVA.** See **BRAVO.**

\***BRACED POINTS:** thus:



These points, with their braces or curved lines, indicate a mode of performance intermediate between the legato or slurred, and the staccato.

\***BRACES.** This term is frequently applied to those perpendicular curved or straight lines which are used to bind together the several staves containing the parts to be sung or played together, or, as we say, the several parts of the score. In some cases where the parts are very numerous these braces are omitted.

**BRAVO:** *brave, valiant, courageous.*—This term is usually employed in music as an expression of applause, and that too even in the superlative degree, *bravissimo.* In Italy the expression *bravo*, as an adjective, is used at one time with the masculine termination, and at another with the feminine, by applying the term *bravo* or *bravissimo* to a male virtuoso or performer, and the term *brava* or *bravissima* to a female virtuoso or performer; and in cases where there are several male and female performers concerned, the terms *bravi* and *bravissimi*, also *brave* and *bravissime*, are employed. But out of Italy, the expression *bravo* is usually employed in an adverbial way without distinction of gender or number.

**BRAVURA.** An Italian substantive from the adjective *Bravo, bold, brave, &c.* and hence literally meaning *bravery, boldness, &c.* As a musical term, however, it is used with reference to a particular species of skill in the musical art. The word is more commonly employed to designate, by way of eminence, that particular sort of musical ability which consists in the proper delivery of bold, splendid and imposing passages; and accordingly, usage not unfrequently *e. g.* classifies female singers into two different species, namely into *bravura singers* and *adagio singers*, or *cantabile singers,—cantante di bravura*, and

*cantante d' espressione*; the last mentioned species of singing is called *canto d' espressione, canto spianato* or *sostenuto*. *Aria di bravura, a bravura air*, an air whose delivery is understood to involve a special amount of professional skill, particularly in executing splendid, bold passages. *Con bravura, with bravery, with boldness, with an imposing, splendid mode of delivery*.

**BREVE.** Originally a Latin adjective meaning *short*, and employed in music to designate a short note, that is to say, a note that is short in comparison with a certain other note which is twice as long and is called a *longa*. *The brevis* or *breve* is twice as long as the note which we now call a whole note, and is of the following forms,  $\square$ ,  $\square$ ,  $\square$ ,  $\square$ . See General Music Teacher, § XLVIII.

*Alla-breve* measure is that species of measure whose parts consist of *breves*. See General Music Teacher, § LVII. The expression *alla-breve* is sometimes used also as a designation of time, and in that case indicates a pretty rapid movement (tempo), perhaps about the same as a *cappella*.

**BRILLANTE:** *shining, sparkling, glittering*. This word, as a musical term, implies a sprightly, gay, volatile style of composition and performance. *Allegro brillante*, an allegro which is to be played or sung with a brilliant, sparkling style of execution.

\***BRIO:** *metal, fire, life*,—and hence *vivacity, animation*,—as *e. g. con brio*, with animation, &c.

**BRIOSO.** An Italian adjective from *Brio*, meaning *full of life, animated, spirited*, &c.; it is nearly synonymous with *vivace*. The word is half Italian and half Spanish.

\***B ROTUNDUM.** See **B**.

**BRUSCAMENTE.** A term corresponding to the French *Brusquement*, and nearly synonymous with *impetuous, boisterous*, &c.

\***BUCCINA.** An ancient military wind-instrument, the form and tone of which are supposed to have resembled those of the trumpet.

\***BUFFET ORGAN.** A small organ.

**BUFFO.** An Italian adjective, meaning *ludicrous, comical, sportive, facetious*, and the like. It is frequently used to designate the character of a piece of music or of a musical work, as *e. g. duetto buffo, a jocose, facetious duet; aria buffa, a comic, ludicrous air*, &c. The expression *Opera buffa, in particular*, is used in a very widely extended and general sense, while a strictly religious and orthodox usage of language allows the appellation *serious opera, opera seria*, to be applied alone to that which is serious, pure, and highly pathetic, as, *e. g. to Ifigenia, Clemenza di Tito, Olimpia*; while every other species is designated by

the ambiguous predicate *Opera buffa*, in accordance with which usage, *Don Juan* always bears the title *Opera buffa*. Used as a substantive, the word *un buffo* or *buffone* means a comic, jocose personage—a merry-andrew, who in the opera is usually a base-singer,—*basso-buffo*, or *basso-comico*;—more rarely, a *tenore buffo*. In the language of the theatre, especially of the Italian theatre, it is usual to distinguish two sorts of *buffos*; the high-comic, and the low-comic. It is required of the former that he be at least a good singer, if not even a decidedly superior one, and for this reason he is distinguished from the low-comic by the epithet *buffo cantante, a singing buffo*; of the last mentioned character only at best but a tolerable singing capacity is demanded, the chief requisites in him being a comic playing and the gift of ludicrous caricature. For this reason, the latter is, by way of pre-eminence, called *buffo comico*, or *buffo caricato*,—*buffo burlesco*, and sometimes *buffo assoluto* (*i. e. absolutely, entirely, totally buffo*.) Compare article ASSOLUTO.

\***BUFFO CARICATO.** See **BUFFO**.

**BUFFONESCAMENTE:** *ludicrous, comic, facetious, buffoon-like*. Compare **BUFFO**.

\***BUGLE.** The name of a musical horn. An instrument much used in the chase, and hence called by the Germans *Waldhorn*, *i. e. wood-horn*.

\***BUONACCORDO.** An instrument whose key-board is somewhat smaller than that of the common piano-forte, for the accommodation of young children.

\***BUON CANTATE.** An accomplished singer.

\***BUON GUSTO.** Good taste; a clear and correct idea of what is beautiful and excellent in composition and performance.

\***BUON MANO.** An instrumental performer who is master of a brilliant style of execution, is said to have a *buon mano, a good hand*.

**BURLA.** See **BURLESCO** and **BUFFO**.

**BURLESCO, BURLESCAMENTE:** *droll, facetious, comical, funny*, &c. This word is an Italian adjective derived from *burla, a jest, a drollery, a burlesque*, &c. It denotes an expression of the low, but yet humorous comical;—*burlando*, in a sportive, ludicrous manner. Compare **BUFFO**, **GROTTESCO**, and **CARICATO**.

\***BURLETTA.** A species of comic opera.

## C

**C.** This letter is employed as the name of a particular tone. See General Music Teacher, § XIV. The tone C is the one with which the so called natural scale commences,—a scale which has neither flats nor sharps.

**CABALETTA,** (frequently also *Caballet-*

*ta*, better, perhaps, *Cavaletta*.) This term is applied in the fashionable musical language of the Italians to a very particularly musical, agreeable and soothing passage occurring in a larger piece of music and especially in an air (aria.) It not unfrequently happens that an Italian audience, both in Italy and elsewhere, listen to a whole air simply for the purpose of being entertained by the *cavaletta*.

**CACCIA.** *A chase*,—a hunting song or an instrumental imitation of hunting music. *Corno di or da caccia*, a chase horn, a hunting horn, or bugle horn; *Oboe da caccia*, see **OBOE**.

**CADENCE.** See **CADENZA**.

**CADENZA.** *A cadence.* This word is employed in the technical language of the musical art in a great variety of significations. (1.) It sometimes means that full and extended ornamentation which skillful performers (*virtuosos*) were formerly (more rarely at the present period) accustomed to introduce into their performance of a piece of music just before its close, particularly in concert pieces, bravura airs and the like. (2.) The word *cadenza* or *cadence* is not unfrequently used as synonymous with the word *trill*. The French, in particular, are accustomed to use their word *cadence* in this sense. Again, (3.) the word *cadenza* or *cadence* has still another meaning, as employed in reference to musical composition. We understand by the term, when employed in this connection, *every harmonic progression, where, after a four-fold chord (dominant seventh), there follows a three-fold chord (common chord) of the same key.* (Theory, § 252.)

\***CADENZA SOSPESA:** *suspended cadence.*

**CAESURA, OR CAESURE—also CESURE.** See General Music Teacher, § XCII. \*This term is sometimes erroneously taken to mean a portion of a musical piece, an extended succession of notes, a certain extent of melody. The term properly means, however, not any portion of music itself, but merely a resting point between certain portions,—a mere rhythmical break or momentary suspension. The term is borrowed and adopted into music from poetry, and has substantially the same meaning in the one that it has in the other. As it signifies, in poetry, a point of momentary rest, so also in music it signifies the same; and it is particularly employed in the latter to denote the *rhythmical termination* of either a small or a large portion of a melody, or to designate that point of musical measure where a melodic foot, or rather a melodic rhythm, ends.

**CALANDO:** *declining, decreasing, abating, &c.* The term, as used in music, means an abatement either of the strength of the tone or of the quickness of the movement,

or of both together. The former is denoted by the phrase *Calando nella forza* (and thus far is synonymous with *diminuendo*), while the latter is designated by *Calando nel tempo*, (equivalent to *Rallentando, Slargando, or Ritardando*;)—both together are designated by *Calando nel tempo e nella forza*. Frequently, however, the word *Calando* is written entirely alone, and then it is left undetermined, what the composer intends by it; it is usually understood in such a case, however, that there is to be both an abatement in the strength of the tone and a retardation of the movement. Still, many understand by the term *Calando*, when standing alone, merely a diminution of the strength of the tone, as *e. g.* Koch, in his Musical Lexicon; and thus far it is pretty nearly synonymous with *Decrescendo*, or *Diluendo*, *Diminuendo*, *Marcando*, *Morendo*, *Perdendosi*, *Scemando*, *Smorzando*, and with all the other words which convey the idea of *diminution, decrease, fading away*.

**CALMATO:** *calmed, appeased, quieted, at rest. Con calma, with rest, with calmness.*

\***CAMERA:** *a chamber.* The term is applied to music composed for the chamber or parlor, and not for the stage.

\***CAN.** The Welch word for *song*, (as if from the Latin *cano, to sing*.)

\***CANON:** *a rule.* As a musical term, this word designates a peculiar species of musical composition in the form of a perpetual fugue; *i. e.* though each voice sings the same melody, yet, as each commences at a different time from the others, they all sing different portions of the melody at the same time. This species of composition derives its name from the fact that it is constructed very particularly *according to rule*.

**CANTABILE.** This Italian term, which means literally *singable, adapted to be sung, &c.*, is employed in music in two different senses. (1.) We denominate all that *cantabile* which has a decidedly pleasing, flowing melody; and, in this sense of the word, we speak of this or that especially musical or melodious passage of a piece of music, and that too, not merely of vocal, but also of instrumental music, and thus we speak of *cantabile* or cantable passages of a piano-forte sonata, and say of a violinist, that he executes the *cantabile* well. (2.) The word *cantabile* is also used as the title of a piece of music, and then it designates a piece that has a moderate movement, and a simple, singable mode of delivery.—Compare **ARIOSO**, **CABALLETTA**, **CANTILENA**, **CANZONE**.

\***CANTADOURS.** Strolling singers, who, as early as the ninth century, wandered about Provence, performed on temporary stages in the open air, and derived a sub-

sistence from the gratuitous contributions of their surrounding auditors.

**CANTANTE.** An Italian participial adjective, signifying literally *singing*, and properly denoting, when employed in music, *a person who sings, a singer*, but sometimes used also to designate the vocal part of a musical composition.

**CANTATA, CANTATINA.** The word *Cantata* or *Cantate* is used in music to designate every independent, complete, and somewhat elaborate piece of vocal music, in so far as such piece has not a more specific name. In particular, the term *cantata* or *cantate* is frequently applied to pieces of *occasional* music, as *e. g.* Feast cantate, Consecration or dedication cantate, Jubilation cantate, Peace cantate; and the like. The diminutives *Cantatilla*, and *Cantatina*, designate, of course, short cantates, cantates of a limited compass and extent.

The term *Cantata* or *Cantate* is sometimes used to denote a particular species of vocal composition, comprising recitative and air. This species of music which is understood to be particularly elegant and impassioned in its character is said to have been invented by Barbara Strozzi, a lady of Venice, in the seventeenth century. It originally assumed the form of an opera, but was afterwards so curtailed as merely to embrace two or three melodies, interspersed with recitatives, and adapted to a single voice. In this latter style it became used in Italy, Germany, and England; in the latter of which countries it exercised the genius of some of the ablest musicians. The *Alexis* of Dr. Pepusch, and the *Cymon* and *Iphigenia* of Dr. Arne are examples.

**CANTATILLA.** See **CANTATA**.

**\*CANTATRICE.** A female vocalist.

**\*CANTICAE.** The name formerly given to act-tunes or short musical interludes, whose object was to diversify and relieve the action of the principal piece.

**\*CANTICI.** The old *laude* (*hymns of praise*) of the Catholic church. These adulations of the virgin, and of the saints and martyrs, were first adopted about the 12th century.

**CANTILENA.** This Italian word, which is nearly synonymous with *song* or *melody* in English, designates, in the language of music, sometimes the specially singable, melodious passages of a large piece of music; and thus it is said of a piece, whose melody is in general flowing and musical or singable, that it has a fine *cantilenu* or *cantilene*; and it is also said of a composer who is particularly fortunate in the introduction of agreeable, melodious, pleasing passages, and of an able performer (a virtuoso) who is particularly successful in the execution of such passages, that they are

great in the *cantilene* or *cantilena*. Compare **CABALETTA**, and **CANTABILE**.

The term is sometimes used to designate the air or upper part of any vocal composition.

**\*CANTILENA SCOTICA:** a Scotch air or tune.

**CANTO.** This Italian word means literally, *a song*,—the Latin *cantus*,—and is employed in different senses. (1.) It is used to denote not only the song or singing of the human throat, but also as synonymous with the word *melody*; and in this way it is used in compounds, as *e. g.* *canta fermo*, as, in Latin, *cantus firmus*, *cantus durus*, or *B-duri*, and *cantus mollis* or *B-mollis*, and the like. (2.) In particular, especially in the ancient church music, the name *Canto* or *Cantus* is applied to the *Discant* or *Soprano* voice or part. The reason for this latter usage would seem to be the fact that the melody of a piece of music usually lies in the upper or discant voice or part.

**\*CANTO FIGURATO.** When, after the invention of counterpoint, harmony began to assume a more artificial and ornamented form, and melody was harmonized with skill and effect, such improved state of vocal composition was denominated *Canto figurato*, *i. e.* *figurate singing* or *song*; in contradistinction from *Canto fermo*, *plain*, *unfigured*, *simple singing* or *song*.

**\*CANTO PLANO:** *Plain chant* or *song*.

**\*CANTORE.** The Italian word for singer.

**\*CANTO RECITATIVE.** A species of vocal composition that combines air with recitation, that sings while it speaks, and adorns the verbal expression of sentiment with the beauty of melody.

**\*CANTOR.** The Latin word for singer, in the general sense. The correspondent word in Italian is *Cantatore*, and in French, *Chanteur*. The word *Cantor* has sometimes been employed by way of eminence to designate the principal or leading singer of a choir; for this sense of the term, the Italians employ the word *cantore*; and the French, the word *chantre*.

**\*CANTORATE.** The office of a cantor; and in cases where there is a particular residence appropriated to the one holding this office, the term *cantorate* is applied to that also.

**CANTUS, CANTUS DURUS, CANTUS MOLLIS.** See **CANTO**, and **General Music Teacher**; § XX.

**\*CANTUS FIGURATUS:** *figurate singing* or *song*.

**\*CANTUS FIRMUS.** The Latin corresponding to the Italian *Canto fermo*, and to the French *Plain chant*, *i. e.* *uniform, monotonous, plain singing*, where all the notes are of the same length and the structure of the music is of the simplest style.

\***CANUN.** A Turkish musical instrument, in the form of a dulcimer strung with cat-gut.

**CANZONE.** This word, corresponding to the French *Chanson*, means in Italian primarily any species of song. The more specific and most usual meaning of the term is a melody either with or without text, (according to Koch's *Lexicon*, *without*,) and of short extent. Thus *e. g.* we apply the term *canzone* to those melodies to which variations are set in whatsoever form. In former times, this term was employed to designate those small pieces of music consisting of four or more voices or parts which [pieces of music] were specifically designed to be executed in small private circles,—(parlor or chamber music.) At the present period, however, the term, when employed singly and alone, is used only in the wider sense above designated.

According to Brossard's *Diction. de Musique*, *pièces de symphonie* were designated with the term *Canzoni*; and the word also signified in his time, *a sonata*; and, when employed over a piece of music as a mark of expression, it was synonymous with the word *allegro*. According to Castil-Blaze's *Diction. de Mus.* *Canzone* and *Chanson* differ in the circumstance that the former applies to serious and grave subjects, while the latter applies only to gay, delicate and light ones,—for which latter species the Italians employ rather the name *cantilena*. Amidst all these diverse, fluctuating definitions of the word in question, it is sufficient to know, that the term *Canzone* is used, at the present period, to designate *short, light*, and, for the most part, *Italian songs*, written in *Italian taste*.

\***CANZONETTA.** *A canzonetta is a canzone in a smaller form; it is usually a small song, expressive of a delicate sentiment.*

\***CANZONET.** The English of *Canzonetta*. *Canzonet*, however, seems to have departed from its appropriate signification in some cases, particularly in England, where it is employed to mean a vocal composition of considerable length, consisting of several parts.

\***CAOINAN.** An *Irish Requiem*. See the term **KEENERS**.

**CAPELLA.** The Italian word for *chapel*. See *Cappella*.

The phrase *Alla Capella*, in addition to its other meanings, was employed to signify, in the old church style, a vocal performance without the use of instruments; for, originally all church music consisted in pure vocal performance, and no instruments whatever were employed in connection with it.

\***CAPISCOLUS.** An old term signifying the leader of a choir or band.

\***CAPISTRUM.** An article used by the ancient trumpeters, to prevent the bursting

of their cheeks when blowing with great violence. It extended from ear to ear, embraced the face, and was so effectual as to be very generally used.

**CAPO.** The Italian word for *head, beginning, cause, &c.* It is variously employed in music, but always in senses analogous to its primitive and proper meaning, as *e. g.* *Da Capo*, or, abbreviated, *D. C.* *from the beginning*. (Compare articles **ANCORA** and **BIS**);—*Capo d' orchestra, the head or leader of the orchestra; Capo Violino, the first violin; Capo d' opera, a work of first rate merit, a master production, chef d' oeuvre*. See also **CAPOTASTO**.

**CAPO D' ASTRO.** See **CAPOTASTO**.

**CAPOTASTO**, (sometimes barbarously written *Capo d'astro*.) A compound Italian term from *capo, the head, principal, chief, &c.*, and *tasto, touch*,—thus literally meaning *the principal touch*. The term is used to denote, (1.) The bridge, (in stringed instruments with bridges, such as the Guitar, Base-viol, &c.) over which the strings pass from the peg to the finger-board and on which they in their natural position lie, in contradistinction from other bridges or ridges on which the strings are made to lie only by pressing them down, and thus *capotasto* means *the principal bridge*. See **CAPO**.

For the convenience of the Guitar player an arrangement has been devised whereby the principal bridge can, just according to necessity, be removed at pleasure one or more half-tones or half-degrees higher. This is done by means of an apparatus which firmly and steadily holds down all the strings between the principal bridge and the next bridge, or between the latter and the next following, &c.,—a thing which can easily be effected either by firmly binding down the strings in the requisite place with a chord or string, or by fastening, with a screw or otherwise, a little clasp of wood or ivory adapted to the purpose, transversely over the strings. By this means the bridge lying next before the clasp or tie comes to represent the principal bridge—the *capo-tasto*. The facility afforded by this arrangement consists, as is readily perceived, in the fact that the guitar player, *e. g.* can very easily play in *C<sub>♯</sub>* major by merely transposing the principal bridge in the manner above described, having then nothing to do but merely to play in *C* major. In consequence of the above usage, it not unfrequently happens that the little piece of wood fitted to be screwed on for the above mentioned purpose is itself called a *capo-tasto*. (2.) The term *capo-tasto* is, in all stringed instruments, also applied by common usage to the bridge which occurs next to the peg; and in conformity with this usage, the term

is, (3.) Applied to the making of a bridge by means of the thumb, &c. in violoncello playing,—*far il capotasto*, as the Italians express it.

**CAPPELLA:** *a chapel.* This word occurs in music in a great variety of different applications. Used as a designation of time, the expression *A Cappella*, or *Alla Cappella*, means nearly the same as *Allabreve*;—as an indication of style, a *cappella* or *alla cappella* is equivalent to *church style*, i. e. the style of the chapel or church. The term *cappella* is also used to designate the entire group of musical artists employed for church music, (often also those employed for other kinds of music,) whose leader is called *maestro di cappella*, *chapel master*. The false spelling of this word, namely *capella* for *cappella*, should carefully be avoided; for, *alla capella* would mean—in the style of a young goat,—and *maestro di capella* would signify a young goat-master, and the like,—*capella* meaning a young goat.

\***CAPRICCIETTO.** Diminutive of *capriccio*, which see.

**CAPRICCIO:** *freak, fancy, whim, caprice.* This word, as a musical term, is applied to every piece of music which arbitrarily deviates more than the so called *fantasia*, *fantasy*, or *phantasy*, from the usual forms of musical composition, and which thus passes over into the singular, the strange, often into the droll, odd, and irregular,—for all which the composer, by writing *capriccio* over his piece of music, as it were saves himself the trouble of giving any reasons in his justification; for, instead of these, the superscription *capriccio* virtually says: "I have written thus strangely because I wished so to do,—it was from a whim or caprice of my own," &c. It cannot, moreover be denied, that genuine, distinguished geniuses may produce some very beautiful specimens of music in this odd, irregular style; and indeed we are not without some examples. The name *capriccio* is also frequently given to those musical exercises in which the composer designedly accumulates difficulties, merely from caprice, as it were, but yet really with the design of giving the player an opportunity to exercise himself in overcoming what would be in other circumstances troublesome difficulties. *Capriccietto*, a small, short *capriccio*; *capriccioso*, *capricciosamente*, with a droll, facetious, humorous style of delivery. *A capriccio*; see the article **PIACERE**.

\***CAPRICCIOSO:** *humorous, facetious, capricious*,—an Italian adjective from *capriccio*, which see.

\***CAPRICE.** The same as *Capriccio*, which see.

\***CAPRICIETTO**, (with one c instead of

two.) The word is thus written by some composers.

\***CARACTÈRES DE MUSIC OR MUSIQUE.** A term applied by the French to all sorts of signs used in music.

**CAREZZANDO, CAREZZEVOLE.** See **ACCAREZZEVOLE**.

**CARICATO**, from *caricare*, (in French *charger, surcharger*,) to load, to load heavily, to overload, &c. *Caricato* is a participle from this verb, and means *loaded, overloaded, extravagant, excessive*, &c. and is most usually employed in reference to *Burlesco*, (*facetious, merry*, &c.) or *Grottesco*, (*grotesque, comical, ridiculous*,) or in similar or related significations. *Caricatura* is the correspondent substantive, and means an *exaggeration, an excessive, over-strained representation*. This is the word from which we derive our English word *Caricature*.

\***CARILLONEUR.** A performer on the *Carillons* or *chimes*.

\***CARILLONS.** Chimes consisting of small bells, diatonically tuned,—sometimes carried in the hand, sometimes suspended in time-pieces, in which at regularly returning periods, they perform the melody to which they are set.

\***CAROL**, (from the Italian *carola*, a dance, a country dance.) The term is now variously used. It is sometimes employed as the name of a Christmas or Easter Ballad,—a species of poetic and musical composition which originated in Italy. Its character was at first that of excellence, distinguished by beauty of thought and by tasteful expression; but it was afterwards degraded by itinerant minstrels.

\***CAROLA.** An Italian word which, when used as a musical term, is nearly synonymous with *ballata* in its best sense.

\***CARILLON.** An air composed for chimes.

**CASSA.** \*Literally, a chest, trunk, case, &c. For its technical meaning, see **TAMBURO**.

\***CASTAGNET.** The old way of spelling *castanet*.

**CASTAGNETTE**, \*(In Spanish, *castagnuelas*, and in French, *Castagnettes*,) properly *thumb-rattles*, are a species of rattling instrument which were probably known even to the ancient Greeks, and are found at the present day, especially in the East. They came from this quarter into the southern countries of Europe, particularly into Spain and the southern part of France. They consist of two small and very hard pieces of wood, hollowed out in the form of basins, and are as exactly fitted to each other, as the two halves of a nut-shell. Their name may have been derived from the chestnut wood out of which the Spaniards made them, or possibly from their usual brown color. They are played with

the fingers of both hands, by fastening the two parts to the thumbs with a band (and hence their German name *Daumklappern*, *thumb-rattles*), and by then sliding the other fingers one after the other quickly over them, thus producing a species of trill, which renders the rhythm of the singing or dancing in connection with which they are used, very sensible, and which imparts to the same a very lively, sprightly character. The Spaniards, and for the most part, the southern French, scarcely ever dance without the use of the castagnette (castanets.)

\***CASTORION.** This was a name given to a species of martial melody or military music among the ancient Greeks, which was played by wind instruments shortly before the attack of an enemy, for the purpose of exciting courage in the minds of the soldiers.

\***CASTRATO**, (in English *a castrate*, or *castrated person* or eunuch.) This term is applied to an artificially formed soprano or treble singer, namely to a man whose voice has been retained in a feminine or childhood state by means of early castration. This method of making soprano singers has been, in Italy and elsewhere, somewhat extensively practised.

\***CATENA** [OR **CATAENA**] **DI TRILLI.** A continuous and rapid succession of trills, literally *a chain of trills*.

\***CATCH.** A vocal composition for several voices, the parts of which are so contrived as to produce a whimsical play upon the words of one singer by the expressions of another. In order to produce this effect, the first singer begins alone, and when he has reached the end of his part, he proceeds to the second, while the next performer takes the first; after this, the third performer takes the first part, the second performer the second part, and the first performer the third part; so that no two performers being engaged upon the same words at the same time, an opportunity is afforded for what might be called *cross-readings*, and the introduction of wit and humor. This species of music is not at the present period much used.

**CAVALETTA.** See **CABALETTA**.

**CAVATINA.** The word *cavatina* is applied in general to a *small* song and is synonymous with *arietta* or *ariette*. Sometimes the word *cavatina* is applied specifically to a singing passage written in measured time and inserted in a recitative, and when used in this way, is synonymous with *arioso*. Compare also *cabaletta*.

\***CAVALQUET** OR **LE MARCHE.** The name which the French apply to a particular piece of martial music for the trumpet, used as a signal for the march of the cavalry.

\***CAVATA.** The same as *cavatina*.

**C. B.** An abbreviation for *col basso*, with *base*.

**C CLEF**, *i. e. the c-clef*. See **General Music Teacher**, § XXIII.

\***CEBELL.** An old air in double time. Its distinguishing characteristic was, that it consisted of quick and sudden alternations of high and low notes.

**CEMBALO,**  
**GRAVICEMBALO.** } The common generic name of all instruments of the harpsichord species. The French term for the same is *Clavecin*.

\***CENTONE:** *a patch-work*, &c. The term technically means a piece of instrumental music designedly compounded of several others and connected together only by a few appropriate connecting passages, — a species of quodlibet in magnificent style.

\***CERVALET.** A wind instrument about five inches in length, but producing very deep tones. It is blown through a reed, but, in tone resembles a bassoon.

\***CHACONE.** An air of Arabian origin.

\***CHALMEY.** See **CHALUMEAU**.

**CHALUMEAU.** See **SCIALUMO**.

\***CHANSON.** A French word, meaning *song*.

\***CHANSONNETTE.** Diminutive of *Chanson*, meaning *a little song*.

\***CHANT.** A very simple harmonized melody, to which are sung the more lyric portions of the sacred Scriptures, though not in measure. Chants are of various character and description, as *e. g.* the plain chant and the figurate or figured chant, the Ambrosian chant and the Gregorian chant. This species of music has been much used in the Christian churches from the earliest period. Being simple in its style and grave in its character, it has always been found peculiarly adapted to sacred purposes, and hence, amidst all the changes that have taken place in music generally through a succession of many centuries, it has steadily retained all its essential features and has constituted the greater portion of all the music employed by the christian churches. See **CANTO**, **CANTO FERMO**, and **CANTUS FIRMUS**. — **CHANT.** A French word for *singing, song, or tune*, — corresponding to the Italian *canto*.

\***CHANTANT.** This word, regarded as of French derivation, is employed to designate music, particularly instrumental music, which is of an easy, smooth and graceful character, *i. e. singing music*, — chantant meaning *singing, singable or melodious*.

But as a word of English derivation, namely an adjective from *chant*, it means music which is composed in the style of chants, music which has the chant character.

\***CHANT-EN-ISON.** A style of psalmo-

dy confined to the utterance of only two different tones; much in use formerly, but now little.

\***CHANTERELLE.** This is the name which the French give to the  $\bar{e}$ -string of a violin; they also apply the term in general to any small and shrill sounding string on the lute, harp and other similar instruments which are strung with cat-gut.

\***CHANTEUR.** The French for *singer*.

\***CHANTRE.** See **CANTOR**.

\***CHANTEUSE.** The French for a *female singer*.

\***CHAPELLE.** The French for *chapel*.

\***CHARACTER.** The general name for any musical sign.

\***CHARIOT AIR.** A musical air of the ancient Greeks.

\***CHASSE: chase.** This term is applied to a piece of music in which the circumstances and occurrences of a chase are expressed, or rather painted, by tones.

\***CHE.** This word is sometimes used in Italian as a conjunction, meaning *than*, and in this sense it often occurs in music, as *e. g. piu che lento, more than lento, i. e. slower than lento*.

\***CHELYS.** A stringed instrument, so ancient as to have had its invention attributed to Mercury. Its frame consisted of a shell, and the shell of the original has been supposed to have been found by Mercury on the banks of the Nile.

\***CHERUBICAL HYMN.** A hymn called by the primitive christians *Trivagium*.

\***CHEVALET.** French, for the bridge of a violin, base-viol, &c.

\***CHIROPLAST.** An apparatus invented by Logier for the guidance of the hands and fingers of young practitioners on the piano-forte. It consists of two moveable brass frames, each having five vertical apertures or openings, similar to those between the prongs of a table-fork, through which the thumb and fingers are introduced. Each of these openings corresponds with the key to which it is intended to guide the finger it holds; and the two frames being made to slide along a brass horizontal rod, may, by means of a screw, be fixed over any part of the key-board. Each finger being thus constantly kept over its own proper key, it is not only impossible that any finger should fall erroneously, but a good position of the hand is also preserved, and a future ease and steadiness of execution is ensured.

\***CHITARRA.** The Italian word for *Guitar*.

\***CHIUDENDO: concluding;** as, *e. g. chiudendo col motivo, closing with the subject*.

\***CHOIR.** This term is used in several different senses. (1.) It means that enclosed portion of a cathedral which is appropriated to the performance of divine

worship; (2.) In catholic countries, a large hall, separated by a grate from the main area of the church, for the use of the nuns; (3.) That part of a church appropriated to the singers; (4.) Any collection of singers. The last mentioned signification is the one in which the word is now usually employed in this country.

\***CHOIR-ORGAN.** That portion of the stops of an organ which is employed in accompanying solos and the softer parts of chants. The expression *Choir-organ* is used in contradistinction from that of *full-organ*.

\***CHORAL.** The word *choral* is used in music both as a substantive and an adjective. It is primarily an adjective derived from chorus, (a word from the Greek  $\chi\omicron\rho\omicron\varsigma$ , meaning, originally, a *dance*, then a *dance accompanied with singing*, then a *company of singers and dancers*, and finally a *group of singers alone—a choir*.) Thus *choral*, as an adjective, means that which relates to a choir, that which belongs to a chorus. We accordingly speak of a *choral hymn*, meaning thereby a hymn that is to be performed by a chorus; and of *choral music generally*, meaning music that is to be performed by a chorus. But the word *choral* is also used as a substantive. It is often employed as the name of a particular species of musical composition, namely a composition of a peculiarly simple and uniform character, particularly designed and adapted to sacred purposes. Music of this character is very extensively used in the religious worship of Germany, and hence we frequently hear the term *German choral* applied to it. It should be performed with a slow movement, and in a grave and feeling style.

\***CHORAL-BOOK, (German, Choralbuch.)** A collection of choral melodies, either with or without a prescribed harmonic accompaniment; the book in which the choral melodies, used in a particular region of country or in a particular church, are written in notes. The arrangement of the different choral-books is also quite diverse. In some the harmonies are subjoined in notes, while in others we find only the base, together with the requisite figuring.

\***CHORALIST.** A choral singer; a choral leader.

\***CHORAL MUSIC** is music composed and performed in the style and manner of a choral. The term also means music in parts, so to speak, *chorus music*, in contradistinction from solo music, &c.

\***CHORD.** A combination of tones, arranged according to rules of art and simultaneously performed.

The term is sometimes used also to designate any simultaneous combination of tones whatever.

\***CHORDAULODION.** The name of a

musical instrument invented by Frederick Kaufmann, of Dresden. Its internal structure has never been made known.

\***CHORDOMETER.** An instrument for measuring the strength of strings.

\***CHORIAMBUS.** The name of a musical foot, consisting of four notes, of which the first and fourth are long, while the two intermediate ones are short; *how long and how short*, is a matter of indifference, though the two short notes must be equally short, and the two long ones equally long. Thus, *e. g.* there is a choriambus in the following passage,



\***CHORIST.** A chorus or choir singer.  
\***CHORION.** A hymn sung in celebration of Cybele.

\***CHORISTER.** A name sometimes applied to the leader of a choir.

\***CHORUS.** A Latin word from the Greek χορός, primarily meaning a dance, but subsequently a company of singers. Accordingly, the term *chorus* means, (1.) A group or collection of singers, and (2.) the music performed by such body of singers, *i. e.* music composed in several parts, each of which is to be performed by several singers acting in concert, while all the parts are to be combined together in one united, simultaneous performance. The word *chorus* is often used, moreover, to designate such a piece or passage of music in contradistinction from a solo, a duet, or a trio passage, and the like.

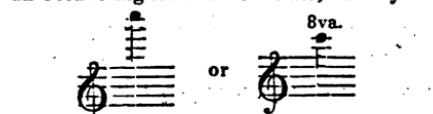
**CHROMA, CHROMATIC.** } See General Music Teacher, § XVII, and Remark. Compare **CHROMA.**

**CHROMATIC SIGNS.** See General Music Teacher, § XXV—XXX.

**CHRONOMETER.** See General Music Teacher, § LI.



\***C IN ALTISSIMO.** The tone which is an octave higher than *C in alt*, namely:



**CINELLEN** [OR **CINELLE**], also called *Becken*, and *Piatti*. A certain Turkish musical instrument, rather adapted to make a noise, than to produce pure musical sound.

**CINQUE:** *five*; *A cinque*, for five voices. Sometimes also a quintette is called a *cinque*

\***CITHARA.** An ancient instrument, of the harp species.

\***CITHARA BIJUGA.** A cithara with two necks.

\***CITHARA HISPANICA.** A Spanish Guitar.

\***CITHARISTIC.** An adjective derived from *cithara*, and applied to music composed for the harp; as, *e. g.* *sonata citharistica*, a *harp sonata*.

\***CITOLE.** An old musical instrument, consisting of a little box, over the top of which strings were distended.

\***CITTAM.** The name formerly given in England to the Guitar.

\***CLANGOR TUBARUM.** A military trumpet used by the ancient Romans, a sample of which was dug out of Pompeii, about the middle of the last century.

\***CLARICHORD.** An ancient keyed instrument, which, on account of its softness of tone, occasioned by the strings being partially enveloped with cloth, was sometimes called a *dumb spinet*.

\***CLARINET.** A wind instrument blown with a reed. *Clarinet* is the English name of the same instrument which the Italians call *clarinetto*. See **CLARINETTO**.

**CLARINETTO:** *the clarinet.* The tone of the clarinet very strongly resembles that of a trumpet, and it is from this circumstance that the former instrument derives its name, to wit *clarinet*, the diminutive of *clarino*, a trumpet; and thus *clarinet* means a little trumpet. A particular species of clarinet, which is a fifth lower than the C-clarinet, bears the name *Base-clarinet*, *Base-horn*, or *Bassetto-horn*, *Corno Bassetto* or *di bassetto*, *Clarone*, *Clarinetto dolce*, and sometimes also *Clarinetto d'amore*. Compare the article *Bassetto*.—The diminutive *clarinettino* sometimes designates a clarinet of a small caliber.

\***CLARION.** An octave trumpet.

**CLARINO:** *a trumpet, a clarion.* It is usual to apply this term to the series of the higher and highest tones of the trumpet; and the highest or first-trumpet part in a piece of music is called a *clarino* part, and the one who plays this part is called the *clarino* player or blower. It is to be presumed that the word *clarinetto* is derived from *clarino*. Compare **TROMBA**.

**CLARONE.** See **CLARINETTO** or **CLARINET**.

\***CLAUSULA AFFINALIS.** This is a Latin name which the old musical composers applied to a cadence in a key related to the fundamental or predominant key of the piece, as *e. g.* a cadence in the key of F major, after a modulation has taken place into this key from the key of D minor.

\***CLAUSULA DISSECTA.** The old Latin name of the so called half-cadence.

\***CLAUSULA PEREGRINA.** This term

formerly meant a cadence in a neighboring key, whose fundamental tone was not contained in the scale of the principal key.— In more recent times it is taken to mean a cadence in any neighboring key.

\*CLAUSULA PRIMARIA or PRINCIPALIS: the *principal close*. Such was the Latin name of the usual cadence in the principal key. Inasmuch as this cadence occurred, for the most part, only at the close of a piece of music, it received also the name *clausula finalis*, i. e. the *final close*.

\*CLAUSULA SECUNDARIA or DOMINANS, the *secondary or dominant close*, was the name given to the cadence in the fifth.

\*CLAUSULA TERTIARIA or MEDIANS. This term was formerly applied to the cadence of a piece of music in a minor key, when such cadence took place in the key of the third.

\*CLAVECIN or CLAVESSIN is the French name of the harpsichord.

\*CLAVES SIGNATAE: *marked keys* [tones or notes.] This term was applied by Guido to the colored lines by which he expressed the pitches of the notes, or rather to the notes themselves whose pitches were thus designated. These lines were afterwards adopted by others, and were continued in use until the introduction of the so called *clefs* or *cliffs*. It was practiced, to designate the fundamental or lowest note of the scale of any particular key by a certain mark or sign, and the note thus distinguished was called *nota signata* or *clavis signata*, while the remaining notes of the scale, whose pitches, being regularly reckoned from that of the marked or fundamental one, could easily be known without any particular mark of designation, were called *claves* [notae] *intellectae* or *non signatae*. Thus, in the use of the scale of C, the tone c, being the fundamental one, from which all the other tones of the same scale are reckoned, was designated by a sign standing before it. And thus, c was the *nota* or *clavis signata*, while the remaining six tones, namely d, e, f, g, a, b, being understood by their distances from the first, and therefore having no particular mark to designate them, were called *claves intellectae* or *non signatae*.

\*CLAVES INTELLECTAE or NON SIGNATAE. See *Claves Signatae*—also *Clavis*.

\*CLAVICEMBALO. An Italian name of a harpsichord.

\*CLAVICIMBALUM. Latin name of the harpsichord.

\*CLAVICITHERUM. See CLARICHORD.

\*CLAVIS. A Latin word properly meaning a *key*. It occurs in music with several different significations. (1.) It is used as a general name of the different *clefs* [keys] by which the position of the letters or tones on the staff is designated. Compare

the article CLEF. (2.) The word *clavis* was employed, particularly in former times, as synonymous with *note* or *tone*; as e. g. in the works of the Latin writers. See NOTE; also CLAVES SIGNATAE. (3.) It is used to designate the lever appended to the bellows of an organ. (4.) It is applied to those moving apparatuses in keyed instruments, by the pressing down of which with the finger the tone is produced, thus to the keys. (5.) It is sometimes used to denote the keys of wind instruments, inasmuch as these, in a manner, open and shut the sound-holes.

\*CLEF or-<sup>h</sup> This word means literally

\*CLIFF. } a *key*, and such is substantially its meaning as employed in music; a clef being a particular sign, showing where the letters stand on the staff, and thus a *key* to the situation of the letters on the staff. The term which the Germans employ for the same purpose, namely *schlüssel*, also means *key*. The sign called by this name is affixed to some one particular line of the staff, to show where some one of the seven letters stands, and the place of this letter being thus made known, the places of all the others is readily ascertained by tracing them from this. A number of different signs have been employed as clefs. For a view of these, of their different positions on the staff, and of whatever else relates to the subject, see General Music Teacher, § XXIII.

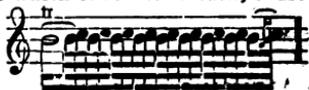
\*CLÈF DE FA is a term applied by the French to the *f-clef*; *Clef de sol*, to the *g-clef*; and *Clef d'ut*, to the *c-clef*.

\*CLOSE PLAIN SHAKE. A semitonic shake, of rapid movement—less energetic and sweet than the *open shake*, and closing without a turn, thus:



See OPEN SHAKE.

\*CLOSE TURNED SHAKE. A close shake which ends with a turn, thus:



\*C MAJOR. The key or scale of C without flats or sharps, with its short diatonic distances, or small seconds, between the third and fourth, and between the seventh and eighth degrees. It is called *major*, i. e. the *larger*, because its first third is a large third. This scale is taken as the model of all the other major scales; that is to say, the relative distances of its degrees are adopted by all the other major scales.

\*C MINOR. The key or scale of C with three flats; called minor because its first third is a minor or small third.

\*C NATURAL. The tone C, neither flatted nor sharpened.

\*C. O. Choir organ.

CODA, \*(Latin *Cauda*;) literally, a tail. This term is employed in music as follows. When a piece of music embraces a particular portion or portions which are to be repeated and is not in itself brought to a satisfactory close, and, for the purpose of bringing it to a full and satisfactory termination, a distinct and additional portion is appended to it, the latter is called a *coda*. In such a *coda* it is usual briefly to present the principal thoughts of the composition a second time, frequently by making a modulation first, and often, repeatedly, into the key of the subdominant, then into the key of the dominant, and finally into the key of the tonic, in which the piece is brought to a full and perfect close; in this way the whole harmony proceeds with the most brilliant possible melodic forms into the chords of the cadence. Codas are particularly frequent in variations, in which case they are appended to the last variation; and the composer, especially if he extends them to a considerable length, not unfrequently makes them extremely difficult, and thereby not only gives the player an opportunity to develop a higher degree of skill than he can in the variations themselves, but also takes pains to heighten to the utmost degree the general impression of the whole piece.

\*COI: with *the*, as *e. g.* *Coi bassi*, with the basses; *Coi violini*, with the violins.

\*COL, COLL', COLLA, COLLE, COI, COGLI. See CON.—\*The preposition *con*, (*with*), combined with the definite article *lo, l', (the)*,—thus meaning *with the*, as *e. g.* *col arco*, with the bow.

\*COL ARCO: with the bow. An expression from which the violinist learns that in the place thus marked he is to use his bow.

\*COLLINET. See FLAGEOLET.

\*COLLA PUNTA DELL ARCO: with the point of the bow.

COLORATURA; often, COLORATURE: decorations, ornaments, embellishments.—See FIORETTO, FIORATURA.

COME: as.—*e. g.* *Come sopra*, as above; *Come prima*, as at first.

\*COMES. The name formerly applied to those of a band who followed the leader.

\*COME SOPRA: as above. This expression is employed to denote a return to the former grade of time in a piece of music, after a passage has been performed in a different time; the term more commonly used is a *tempo*. The expression *Come Sopra* is moreover employed in the score, when a part is to proceed in unison with another of the same name written above.

\*COME STA: as it stands; *i. e.* perform it exactly as it is written.

\*COMMON CHORD. The chord of one,

three, five,—to which eight is sometimes added; called a *common chord*, because it so frequently occurs in music.

\*COMODAMENTE. The adverb of *COMODO*, which see.

COMODO, sometimes written *COMMODO*. This word literally means *convenient, conveniently*, and is sometimes used in music as a designation of time, and in such a case means simply that the piece of music is to be performed in a *convenient* grade of time; the movement thus designated corresponds nearly to the *andante* movement, or to moderate *allegro*.—*A suo comodo*, at the convenience of the player or singer, nearly synonymous with a *suo arbitrio*.

COMPIACEVOLE, } *Agreeable,*  
COMPIACEVOLMENTE, } *pleasing,*—  
somewhat like the French *complaisant*.

\*COMPONERE. Italian, to compose.

\*COMPOSITORE. Italian, a composer.

\*COMPOSIZIONE. Italian for *composition*.

\*COMPOSSO: composed.

\*COMPOSSURA: a composition.

\*COMPOUND COMMON TIME. A name sometimes given to a species of time containing six quarter-notes or six eighth-notes in a measure.

\*COMPOUND TRIPLE TIME. A term sometimes applied to a species of time having nine quarters or eighths in a measure.

\*COMPRESSED HARMONY. Harmony whose parts are close to one another.

\*CON, CO', COL, COLL', COLLA, COLLE, COLLO, COI, CON GLI: different forms of the Italian preposition *Con*, combined with the definite article. They mean *with, with the*, and occur in a great variety of different connections, as *e. g.* *con fuoco*, with fire; *col basso*, with the base; *coll' arco*, with the bow; *colla parte*, with the part, *i. e.* with the principal part or voice; *colle trombe*, with the trumpets; *coi fagotti*, with the bassoons; *con gli stromenti*, with the instruments; and the like.

\*CON AFFETTO: with affectionate feeling, with kind emotion.

\*CON CELERITA: with quickness.

\*CONCENITO. The union of voices and instruments.

\*CONCERT. A musical performance in which several persons are engaged. See *CONCERTO*.

CONCERTANTE or *CONCERTANT*,—also *CONCERTANTO*, or *CONCERTANDO*.—These terms mean a piece of music in which the individual voices or instruments for which it is written, perform the melodies interchangeably with the principal voice or instrument, so that between the solo passages of the principal voice or instrument, they all perform together; thus, in a manner, striving with the principal voice, (whence the name *concertante*, &c.,

from the verb *concertare*, meaning to *strive*, to *contest*, &c. See **CONCERTO**.

\***CONCERTINO**. The name given to the principal part in the performance of a concert.

**CONCERTO**,—also **CONCERT**. The word *concerto*, derived from the Latin or the Italian *concertare*, thus primarily referring to a strife or emulatioous contention, and therefore denoting literally a musical strife,—is employed in the technical language of music in two different senses.—(1.) It is used to signify the public performance of sundry independent pieces of music written in several parts, by a union of musicians, either instrumental or vocal, before an assembly of hearers. (2.) It is applied to a piece of music itself, by whose execution one or more instrumentalists are enabled to display their musical skill. The French apply the term *un concerto* to a piece of music of this description, while they denominate a public musical performance a *concert*.

In the former signification, the word *concerto* or *concert* is combined with several more specific appellations, just according to the different relations and circumstances in which it is used, as *e. g.* *public concert*, *court concert*, *chamber concert*, *amateur concert*, and the like. A *spiritual concert*, *concert spirituel*, is one which is especially designed for the performance either of individual pieces of church music, or of oratorios, and the like. For this latter species of performance, the term *church concert*, *concerto di chiesa*, is not unfrequently employed. In the second signification of the term, we distinguish a concerto or concert for one instrument alone from a double concerto, *i. e.* a concerto for two instruments together, (*concerto doppio*;) or indeed for several instruments together. Another distinction under this meaning of concerto or concert, is that of *concerto-symphonies*, under which name we understand a concerto for a great number of orchestral instruments, or, in other words, orchestra-music, in which not merely some, but many orchestral instruments appear, at one time individually, at another interchangeably striving together, *i. e.* *concerting*, (the word being here used strictly in its original signification, namely, as it were *contesting*, as *e. g.* striving, contesting voices.) Sometimes concerto music of this species is designated by the term *concerto grosso*, (*great concerto*;) or *concertone*, *sinfonia concertante* or *concertata*. In earlier times, when luxury and high demands had not in general gone near so far as at present, it was usual to give the title *concerto grosso* to pieces of concerto music which would at the present period, in comparison with our far more splendid, ample and rich concertos or concerts, scarcely be

named concertos at all. See *e. g.* the so named *Concerti grossi* of old *Bocherini*.

\***CONCERTO GROSSO**. See **CONCERTO**.

\***CONCERTO SPIRITUEL** or **SPIRITUALE**. See **CONCERTO**.

\***CONCITATO**. In a disturbed, agitated manner.

\***CON COMODO**. See **COMODO**.

\***CONCORD**. A combination of two or more tones which sound agreeably together.

\***CON DELICATEZZA**. With softness and delicacy.

\***CON DISPERAZIONE**. With *desperation*; in a style of violence, such as results from despair.

\***CON DOLCE MANIERA**: In a *sweet manner*.

\***CON DOLCEZZA**. With softness and delicacy.

\***CON DOLORE**. With a pathetic, mournful, sad expression.

\***CONDUCTOR**. This is a name frequently applied to a general musical leader, and is synonymous with *musical director*.

\***CONDUCTUS**. The name of a particular species of musical composition.

\***CON DUOLO**. With a pathetic, mournful expression.

\***CON ELEGANZA**: with *elegance*.

\***CON ENERGICO**: with *energy*.

\***CON ENTHUSIASMO**: with *enthusiasm*.

\***CON ESPRESSIONE**: with *expression*.

\***CON FLESSIBILITA**: with *flexibility*.

\***CON FUOCO**: with *fire*, with *ardor*.

\***CON FURIA**: *furiously*.

\***CON GIUSTEZZA DELL' INTONAZIONE**: with a *proper and just intonation*.

\***CON GRAZIA**: with *grace*; *elegantly*, *tastefully*.

\***CON IMPETO**: with *force*,—in a strong and energetic manner.

\***CON IMPETO DOLOROSO**: with *pathetic energy*.

\***CON INDIFFERENZA**: with *indifference*; *i. e.* perform the passage with an air of ease and indifference.

\***CON JUSTO**: with *chaste exactness*.

\***CON LEGGREZZA**: with *levity*.

\***CON LENTEZZA**: with *slowness*.

\***CON MISTERO**: with *mystery*,—in a style indicative of mysteriousness.

\***CON MOLTO PASSIONE**: with *much feeling*.

\***CON MORBIDEZZA**. With softness and delicacy.

\***CON MOTO**: with *motion*. This phrase occurs in several different connections as a designation of time, and wherever it is employed it usually denotes some increase of the movement, as *e. g.* *andante con moto*, a *little faster than andante*.

\***CON PRECISIONE**: with *precision*.

\***CON RABBIA**: with *madness*, with *rage*.

\***CONSECUTIVE**. This word, in addition to its other significations, means "follow-

ing in immediate succession." In this sense it is employed in music; as, *e. g.* consecutive octaves, consecutive fifths, &c., *i. e.* octaves and fifths immediately succeeding one another. These successive intervals, however, to which the term *consecutive* is applied, are understood in a particular technical sense, namely as intervals in two parallel parts or voices of the score, both running the same way, *i. e.* both ascending or both descending. The term *parallel* is frequently used, in the case just mentioned, instead of *consecutive*.

\***CONSECUTIVE FIFTHS.** Two or more perfect fifths immediately following one another in two parallel parts of the score.—(See **CONSECUTIVE**.) Such a succession of fifths is not usually allowed in harmony.

\***CONSECUTIVE OCTAVES.** Two or more octaves following one another in two parallel parts of the score. (See **CONSECUTIVE**.) Such a succession is not allowable.

\***CONSERVATORIA.**—also **CONSERVATORIUM.** The Italian name for a public music school.

\***CONSONANCE.** The sounding together of two or more accordant musical tones.

\***CON SOLEMNITA:** *with solemnity.*

\***CONSONANT:** literally, *sounding together.* The term is applied to those combinations of musical tones which are naturally accordant and particularly agreeable. Thus, we say the combination of *one, three and five* is consonant, because, its three elements being particularly adapted in nature to harmonize well with each other, it produces a remarkably agreeable effect; while, on the contrary, we apply the term *dissonant* to the combination of *one and two, of one and seven, or of one, two, and seven,*—for the opposite reasons.

\***CON SPIRITO:** *with spirit, with animation.*

\***CON STRUMENTI:** *with the instruments.* This expression denotes that the voices and the instruments are together, *i. e.* that they have the same notes.

\***CON TENEREZZA:** *with tenderness.*

\***CONTINUATO.** When this term is applied to a single tone, it means that this tone is to be held or continued on; but when it is applied to a passage or movement, it apprizes the performer that such passage or movement is to be given in exact time.

\***CONTINUED HARMONY.** A harmony which continues on unchanged, while the base varies, as *e. g.*



In this example, the lines drawn from the figures towards the right denote a con-

tinuance of the harmony dictated by those figures.

\***CONTINUO:** *continued, continuous, running on,* as *e. g.* *Basso continuo, a continued base, &c.* See the article **BASSO CONTINUO**.

\***CONTRA,**—also **CONTRO.** An Italian preposition, meaning *against, over against, opposite to.* As used in music, however, it has a technical meaning, which varies very considerably from its legitimate and primary one. When *Contra* or *Contro* is employed as a musical term, its meaning is equivalent to *large, low, under,* and the like; as, *e. g.* *contra-basso or contro-basso, a low base; contra octave, a low or lower octave.* (See **General Music Teacher**, § XIV.)

**CONTRA-BASSO,**—also **CONTRO-BASSO.** \*This term, meaning *a low base,* is applied to the low base instrument otherwise called *a violono, or double-base viol.* See **VIOLONO**. The term is sometimes applied to the lowest or gravest part of a musical composition.

**CONTRADDANZA:** *a counter-dance.*

**CONTRA-FAGOTTA, CONTRO-FAGOTTO.** See **FAGOTTO**.

**CONTRALTO, or ALTO.** The lowest species of female voice. This term designates a part in the score whose range of tones lies between that of the tenor and that of the soprano or treble. **CONTRALTINO;** see **TENOR or TENORE**.

**CONTRA OCTAVE.** See **General Music Teacher**, § XIV.

\***CONTRAPUNTO.** *Contrapunto* is an Italian compound, from *contra, against, opposite to,* and *punto, a point or dot,*—a term derived from the ancient method of writing the parts in music to be performed together, by round marks (heads of notes) placed opposite one another, or above one another, on the music lines or staff. The English word corresponding to *contrapunto* is *counter-point*, which see.

\***CONTRAPUNTIIST.** A writer of *contrapunto* or *counterpoint*, or a person who understands the science of writing harmony and all the other varieties of musical composition which imply more parts than one.

**CONTRARCO:** *a contrary bow, a contrary stroke, a reversed stroke of the bow.*—The term is applied to that bowing in which the player performs with an up-bow notes which, in other cases, would regularly be performed with the down-bow, and vice versa.

\***CONTRARY MOTION.** This term is used in application to the directions in which the different parts proceed in harmony. When two or more parts proceed in the same direction, the movement is said to be *parallel or direct*; but when one part moves in one direction and another in an-

other, the movement is said to be *contrary*, as *e. g.*



It is perceived that when the upper part in this example descends, the lower one ascends, and vice versa.

**CONTRA-TONES.** See General Music Teacher, § XIV.

**\*CONTRE-BASSE.** The French for the Italian *Contra basso*.

**\*CONTRE-DANSE.** The French term corresponding to the Italian *contraddanza*, (*counter-dance*.) A dance in which the parties engaged, stand in two opposite ranks. This is the term out of which arose the corruption *country dance*.

**\*CONTRE-TEMs.** (French). A deviation from the strict time of any piece of music.

**CONTRIO-VIOLONO.** See VIOLONO.

**COPERTO:** *covered*. This word, as a technical term, applies, (1.) To the violin and other similar instruments, and signifies that a tone is not to be given, as it otherwise might be, on the open string, but on a lower string fingered. When, *e. g.* a violinist produces the tone  $\bar{a}$ , not on the  $\bar{a}$ -string, opened, unfingered, but on the  $\bar{d}$ -string, by fingering it, he is said to give  $\bar{a}$

*covered*,  $\bar{a}$  *coperto*. (2.) The term *coperto* is employed in reference to the kettle-drum, as synonymous with *Timpani sordi*, (see *Sordino*), because the dampening or muffling of the kettle-drum is effected by covering it with a cloth.

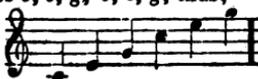
**CORDA:** *a string or cord*. The word is often used in application to the string of a stringed instrument, as *e. g. sopra una corda, on one string; sulla mezza corda, on the middle of the string*,—nearly synonymous with *sulla tastiera*. Compare **ORDINARIO**.

**\*CORDATURA.** The system according to which the strings of any stringed instrument are tuned. The cordatura of the piano-forte comprises every note of the dia-

tonic scale, from *FF* to *f*. The cordatura of the violin consists of the four tones (or strings)  $\bar{g}$ ,  $\bar{d}$ ,  $\bar{a}$ ,  $\bar{e}$ ,—thus:



The cordatura of the Guitar embraces the tones  $\bar{c}$ ,  $\bar{e}$ ,  $\bar{g}$ ,  $\bar{c}$ ,  $\bar{e}$ ,  $\bar{g}$ , thus;



**\*CORNAMUSA.** The bagpipe.

**\*CORNE DE CHASSE.** Literally, the horn of the chase, *i. e.* the French-horn.

**\*CORNET,** Italian *Cornetto*. A wind instrument, of the oboe species.

**\*CORNETTINO,** or **CORNETINO,** diminutive of *Cornet*,—also the name of an octave trumpet.

**CORNETTO.** See **CORNO**.

**CORNI.** Plural of *Corno*, which see.

**CORNO:** *a horn*,—in the plural number, *Corni*.—*Corno da Caccia, wood-horn, bugle-horn*,—French, (*Corne de chasse*);—*corno bassetto*, see **BASSET-HORN**;—*corno basso*, see **SERPENTE** or **SERPENT**;—*corno inglese*, see **OBOE**. The diminutive *cornetto* means *a little horn*; it is now very commonly used to designate a *post-horn*, particularly when it occurs in military music.

**\*CORO.** The Italian word for *chorus*.

**\*CORODICA.** Literally *chorus singing*. The term designates music in which there is more than one part or voice.—*Corodica* is the opposite of *monodica*, the latter signifying a one-voiced singing or music.

**CORONA,** (*fermata*.) Literally *a crown*. As a technical term in music, *corona* means what we call in English *a hold*, namely  $\bar{\wedge}$ ,—called *corona* from its form, which is conceived to resemble that of a crown. *Nota coronata* (a crowned note) is a note marked with the crown or hold.

**\*CORONET.** This term is sometimes applied to what we usually term *a hold*,

namely,  $\bar{\wedge}$  The corresponding Italian word is *corona*.

**CORRENTE.** See **COURANTE** or **COURANT**.

**\*CORYPHAEUS,** or **CORYPHEUS.** A Greek name for the conductor of a choir.

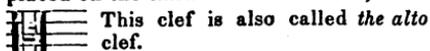
**\*COTILLON.** An ancient, lively dance, in  $\frac{3}{8}$  time.

**\*COUCHED HARP.** An old name for the *spinet*.

**\*COUNTERPOINT,** (fully written in the original Latin, *puncta contra puncta, points against points*.) The most general meaning of the term is *harmony*, in all its diverse forms, or music in which two or more parts perform at the same time. The word *counterpoint* owes its origin to the primitive practice of employing *points* instead of notes, and of placing these opposite to one another in writing music for two or more voices. From this simple primitive meaning of the word, it has come now to have a very extensive signification, being applied not only to several distinct classes of musical composition in two or more parts, but also to every possible variety of harmony in the more strict sense of the term.

**\*COUNTER-TENOR CLEF.** The  $\bar{c}$ -clef

placed on the third line of the staff, thus:



\*COUNTRY DANCE. The name of a well known dance, of French origin,—properly written, *contre-danse*.

\*COURANT, } A piece of dancing mu-  
COURANTE. } sic, which has become entirely out of use.

\*COURTAUT. The name of an old wind instrument, somewhat resembling the bassoon, but shorter.

CR. or CRES. An abbreviation for *Crescendo*.

**CRESENDO:** *increasing*. This term denotes, primarily, an increasing strength of sound. When employed, however, in the phrase *crescendo il tempo*, it sometimes, (though not among the Italians themselves,) indicates an increasing quickness of movement. Both ideas together are expressed by the phrase *crescendo nel tempo e nella forza*, i. e. *an increase both in the time and in the strength [of the sound].*—We often meet with a more particular and specific designation of the idea, as, e. g. *crescendo sin al fortissimo*, i. e. *increasing to fortissimo*,—and the like.

The sign for the crescendo is  as in the example below.



\*CRESENDO-DIMINUENDO. An increase, immediately followed by a diminish. The sign for this is thus:



\*CRESENDO POCO A POCO: *increasing by little and little*, i. e. very gradually.

\*CROCHE. French for *eighth-note*— See General Music Teacher, § XLVIII, Note.

CHROMA. See General Music Teacher, § XLVIII, Note.—Compare *Chroma*.

\*CROTALUM. An ancient instrument.

\*CROTCHET. A name sometimes applied to a *quarter-note*.

\*CROWLE. An English wind instrument of former times; a kind of brass flute or bassoon.

\*CROWTH. See CRUTH.

\*CRUTH. A Welsh violin, which has six strings and is played with a bow.

\*CUM CANTU. A phrase of the Catholic church, meaning *with song*, or *with singing*.

\*CUM DISCANTU. See CUM CANTU.

\*CYMBAL. A name applied to the ancient Hebrew drum,—an instrument resembling the modern kettle-drum, though of smaller size. This word, when employed

in the plural number—*Cymbals*,—is sometimes used to designate an instrument of percussion, consisting of two hollowed metallic plates, held in the hands and struck one against the other.

\*CYMBALUM, (from *κυμβάλον*.) This was an instrument of percussion, among the ancient Greeks and Romans, made of metal, in the form of two half-globes, or the two halves of a pumpkin hollowed out, which were struck together in the manner of the Turkish *Becken*, and of the English *Cymbals*. This instrument is employed chiefly in reveling music and in dances.—Compare *Cymbals* under the article CYMBAL.

D

D. This letter is used as the representative of a particular tone, which constitutes the second degree of the so called natural scale.

DA, DA', DAL, DALL, DALLA, DALLE, DALLO. *Da* is an Italian preposition meaning *from*, *of*; and the remaining forms are the same preposition combined in different ways with the definite article, and mean *from the*, *of the*, &c.; e. g. *Da capo*, *from the beginning*; *dal segno*, *from the sign*. The particle *da*, moreover, is used in phrases to express that which in some other languages is expressed by compound words, as, e. g. *Viola da gamba*, *the viol of the leg*, for the German *Gamb-Violo* and the English *Base-viol*; *Viola da braccio*, *the viol of the arm*, for *violin*; *corno da caccia*, *the horn of the chase*, for *bugle-horn* or *hunting-horn*.

\*DA CAMERA: *of the chamber*, i. e. belonging to the chamber, suitable for the chamber, designed for the chamber,—a term applied to parlor or chamber music.

DA CAPO. *From the beginning*. This term is frequently employed at the end of a piece of music, to direct the performer to return to the beginning of the piece and perform a certain specified portion of it over again, namely as far as to a point where the composer or compiler has placed the word *fine*, (*end*.) or some other mark to indicate the final termination of the piece. We sometimes find the complete expression *Da capo al fine*, i. e. *from the beginning to the end* or to where the word *fine* is placed. See DA.

\*DA CAPPELLA: *of the chapel*, belonging to the chapel,—a term applied to church music.

D. C. An abbreviation for *Da Capo*.

\*DACTYL or DACTYLUS. This term denotes a musical foot consisting of a long note followed by two short ones. This relation of the notes, however, as to their comparative length, is by no means a fixed and invariable one; and hence the dactyl may occur in every species of measure.

Thus, *e. g.* we find a dactyl in each of the examples *a, b, c, d, e*, below:



and in whatever other cases of the kind may occur.

\***DAL.** An Italian preposition from *da* combined with the article *il*, meaning *from the*. See **DA**.

\***DAMPERS.** Small bits of cloth attached to an apparatus in a piano-forte for the purpose of checking and in a degree repressing the sound of the strings.

\***DANCERIES.** Books of dance tunes.

\***DASH.** A name sometimes applied to the perpendicular strokes occasionally placed over notes to signify that they are to be performed in a short, distinct, and pointed manner. These marks are usually called *staccato marks*. They are written as follows:



The word *dash* is also used to designate those oblique lines drawn through the figures of thorough-base, in order to show that certain tones are to be sharpened.

\***DA TEATRO:** *of the theatre*,—a term applied to theatrical music.

\***DECACHORDON.** An ancient musical instrument, with ten strings.

\***DECANI.** A term used to distinguish the vocal priests of a cathedral from the lay choristers.

\***DECEPTIVE MODULATION.** Any modulation by which the ear is deceived, *i. e.* by which the ear is led to an unexpected harmony.

\***DECLAMANDO.** In the style of declamation, in a speaking, rather than in a strictly singing style.

**DECRESCENDO:** *diminishing, decreasing*. This term means the opposite of *crescendo*.—*Decrescendo sin al pianissimo, diminishing down to the softest piano*.—Compare **CALANDO**. The sign for this mode of performance is thus:

\***DEGREE** (or *Degré*) is a term which the English and French apply, (1.) to the space between any two proximate tones or places of the scale, and (2.) to the several note-places on the staff, as when *e. g.* we say of the staff, that it embraces nine degrees, meaning thereby that its five lines furnish five note-places, and its four spaces the remaining four note-places; in other words, the *first* meaning of the term *degree* is the intermediate *distance* between two proximate points where notes of the scale stand, while the *second* meaning of the term is these *points* themselves.

\***DEL.** An Italian preposition, combined with the article, meaning *of the*.

\***DELASSEMENT.** An easy and agreeable musical exercise.

**DELICATAMENTE, DELICATO, CON DELICATEZZA:** *delicately, delicate, with delicacy*. The term indicates a delicate and tasteful mode of delivery.—*Delicatisimo, with extreme delicacy*. When this term is applied to an accompanying part, it is nearly synonymous with *Discretamente*.

\***DELICATO:** *delicate*. See **DELICATAMENTE**.

\***DELYN.** A name given by the Welsh to their harp.

\***DEMI-CADENCE:** *a half-cadence*. The term is applied to any cadence which is not the full and perfect one.

\***DEMI DITONE.** A third consisting of three half-degrees or half-tones.

\***DEMI MESURE.** French. A half-note rest.

\***DEMI QUART DI SOUPIR.** (French.) A thirty-second-note rest.

\***DEMISEMIQUAVER.** A thirty-second note, as *e. g.*

\***DEMISEMIQUAVER REST.** A thirty-second rest, thus:

\***DEMI-SOUPIR.** (French.) An eighth note rest, thus:

\***DEMI-TONE:** *a half-tone*.

\***DESCANT or DISCANT.** Musical composition in parts, *i. e.* music in which two or more voices or instruments perform together. Descant may be *plain, figurative, or double*. Plain descant is confined to a simple series of concords; figurative descant admits an admixture of discords; and double descant involves the more artificial and complicated combinations of music in parts. See **DISCANT**.

The word descant is sometimes used in common speech to denote a mere *melody*.

\***DESSUS.** The old name of the soprano or treble, *i. e.* the upper part of a musical composition.

**DESTRA:** *the right hand*. See **MANO**.

\***DÉTACHÉ.** The French term for *staccato*.

\***DETERMINATO:** *determined, decided*. The term designates a strong prominence of the accented notes, an energetic, earnest, decided mode of delivery, in which is involved the strictest firmness of time.

**DEVOTO.** See **DIVOTO**.

\***DIA.** A Greek preposition, meaning *through*; as *e. g.* *Diapente, through the fifth*; *diapason, through the whole [scale]*.

\***DIACONICON.** The Collects (Collectae) of the Greek church; also the book in which the liturgic performances of the same are designated.

\***DIAGRAM,** } *Diagramma*, from  
 \***DIAGRAMMA.** } which is derived our  
 English word *diagram*, denotes primarily  
 a figure or geometrical drawing, which is  
 applied to the illustration or demonstration  
 of geometrical problems; then, secondarily,  
 any drawing or delineation in general.  
 Hence, in pursuance of analogy, the an-  
 cient Greeks subsequently called the staff  
 or system of note-lines a *diagramma*, and  
 gave the same name also to that which we  
 now call *the scale*. Still more recently, as  
 harmony and composition in several parts  
 were invented and came into use, they ap-  
 plied the name *diagramma* to the score,  
 since this forms, as it were, the outline or  
 general draught of a piece of music.

\***DIALOGUE.** A composition, in which  
 two or more singers converse together mus-  
 ically.

\***DIAP.** An abbreviation of *diapason*.

\***DIAPASON.** This word in its original  
 Greek letters is *διαπασών*, compounded of  
*δια* through, and the adjective *πας*—*πασα*—  
*παν*,—in the genitive plural *παντων*,—  
 meaning *all, the whole*; and thus the com-  
 pound *διαπασών* means *through the whole*,  
*i. e. through the whole series of tones* (or  
 strings);—the term *διαπασών*, as originally  
 used, having *χορδών*, *strings*, [namely,  
 strings corresponding to the several tones  
 of the scale,] understood after it, so that  
 the full expression is *διαπασών χορδών*,  
*through all the strings*,) and its meaning,  
 as limited and defined by usage among the  
 Greeks, was the *series of eight tones, which*  
*we now call the OCTAVE or SCALE.*

*Diapason*, accordingly, was, (1.) em-  
 ployed by the Greeks, and hence by the  
 ancient Latin musicians, as the name of  
 the scale or octave. (2.) It was used to  
 designate those intervals which extend  
 above the octave, in which case an addi-  
 tional phrase was subjoined, to show defi-  
 nitely how far the interval intended, reach-  
 ed above the octave. Thus, *e. g.* the elev-  
 enth was termed *Diapason cum diatessaron*  
*(i. e. the diapason or octave together with*  
*the fourth);* and the twelfth was called  
*Diapason cum diapente (i. e. the diapason*  
*with the fifth);* and the double octave was  
 named *Disdiapason (i. e. twice or double*  
*diapason—twice through the octave.)*—  
 (3.) The term *diapason* is sometimes em-  
 ployed, at the present period, to designate  
 the compass of the tones of a voice or of  
 an instrument. (4.) Among the French,  
*diapason* is sometimes synonymous with  
*tuning-fork.*

The *diapason stops* of an organ are so  
 named, because they run through the whole  
 register of the key-board.

\***DIAPASON DIAPENTE.** The interval  
 of a twelfth. See **DIAPASON.**

**DIAPASON DIATESSARON.** The inter-  
 val of an eleventh. See **DIAPASON.**

\***DIAPENTE.** The Greek word for a  
*fifth.*

\***DIAPENTISARE,** and the French  
**QUINTER,** are expressions borrowed from  
 Ciceronian Latin, which occur in the writ-  
 ings of John de Muris and others, to de-  
 note a musical progression by fifths.

\***DIAPHONIA.** A system of rules given  
 by Guido for making the organ an aid to  
 vocal music.

\***DIAPHONY,** } The Greeks originally  
 \***DIAPHONIA,** } designated all dissonant  
 \***DIAPHONA,** } intervals, among which  
 \***DIAPHONOI.** } were reckoned even the  
 thirds and sixths, with the term *diaphona*,  
 as the opposite of *symphona*.—In Guido's  
 time, that vocal part, which we now  
 call the *descant* or *soprano*, was termed  
*the diaphony* or *diaphonia*; and more re-  
 cently, after the invention of harmony, the  
 term was applied to a two-voiced com-  
 position—a composition in two parts.

\***DIATESSARON.** Literally, a succes-  
 sion of tones through four degrees, and  
 hence a *perfect fourth*.

\***DIATONIC.** See *Soni Mobiles*.

\***DIATONIC:** literally, *through the tones*,  
 or *from tone to tone*. Hence, the term is  
 applied to the common musical scale, be-  
 cause the latter contains the series or sys-  
 tem of tones ordinarily employed in music,  
 regularly arranged one after another in im-  
 mediate succession and in their proper re-  
 lations. Hence the

\***DIATONIC SCALE** is a melodic repre-  
 sentation of all the seven gradations of  
 tone, (without the omission of any or the  
 doubling of any,) according to some deter-  
 minate system of relations among these  
 tones and in conformity with some particu-  
 lar key.

\***DIATONIC MELODY.** A *diatonic mel-  
 ody* is one in which no tones are used which  
 are foreign to the key.

\***DIAZEUXIS.** A Greek word literally  
 meaning *separation*. It has been em-  
 ployed in music to denote the separation  
 of two tetrachords immediately following  
 one another, but yet separated by a tone  
 between them.

\***DI BRAVURA.** In *bravura style*. See  
**BRAVURA.**

\***DICHORD.** The Greek name applied  
 to the two-stringed lyre said to have been  
 invented by Mercury.

**DIESIS.** See General Music Teacher,  
 § XXVI.

\***DI GRADE.** A term applied to notes  
 or tones which immediately follow each  
 other in the regular, successive degrees of  
 the scale; as, *e. g.*



Notes thus following each other in the regular successive steps of the scale, are said to proceed *di grado*, i. e. by degrees.

**\*DI GRADO ASCENDENTE.** Literally, *ascending by degrees*. The expression is applied to a series of tones, ascending by the regular diatonic degrees.

**\*DI GRADO DESCENDENTE.** Literally, *descending by degrees*. An expression employed in reference to a series of tones, descending by diatonic degrees.

**\*DIGRESSIONE:** a digression. A term appended to a portion of a musical composition which deviates in some respects from the main tenor of the piece.

**\*DILETTANTE.** This term means a *lover of the arts in general*, but especially a *lover of the musical art*. The term is not applied, however, to a *professional* lover of the musical art, but to those who, whatever amount of knowledge or skill they may possess in the department, are nevertheless not devoted to it by profession.—It is to be observed that the term is applied only to those lovers of music who pay some particular attention to the subject, and exhibit, in one way and another, some special interest in it. Compare **AMATEUR**.

**DILIGENZA (CÒN.)** *With diligence, with care*. This term is sometimes applied to a passage in a piece of music, to admonish the singer or player that special care is requisite in that place.

**DILUENDO.** This word means a *washing away, a dissolving, a wearing away, an extinguishing*. As employed in music it denotes that the tones of the passage over which it is written, are to be gradually diminished in strength, until they completely vanish into silence. Compare **MARCANDO** and **CALANDO**.

**DIMINISHED.** A term applied to musical intervals. Those intervals which are by one key (i. e. by a half-degree or a semitone) smaller than small (or minor, as they are sometimes called,) are termed *diminished*.

**DIMINUENDO:** *diminishing, or diminishingly*. This term is synonymous with *decrescendo*. Compare **CALANDO**. The sign for *diminuendo* is 

**\*DIMINUENDO-CRESCENDO.** The *diminuendo* and *crescendo* combined;—the sign for this is as follows: 

**\*DIMINUTION.** When, in any part of a fugue, the subject is answered in notes of half the length of those in which it was given out, (as e. g. half-notes for whole-notes,—quarters for halves, &c.) the process is called a *diminution*.

**\*DI MOLTO.** An Italian adverbial phrase, meaning *much or very*; as, e. g. *affettuoso di molto*, *very affettuoso, very feel-*

*ingly; arditò di molto, very ardently, with much fire and passion.*

**\*D IN ALT.** The thrice-marked  $\bar{\bar{\bar{d}}}$ , or



**\*D IN ALTISSIMO.** The four-times-marked  $\bar{\bar{\bar{\bar{d}}}}$ , i. e.



**\*DIRECT.** A character ( $\curvearrowright$ ) sometimes used at the end of a staff, to show on what degree the first note of the next staff stands, thus:



Here the first note of the second staff is indicated by the direct at the end of the fifth line of the first staff.

**\*DIRECT MOTION.** When two or more parts in harmony move in the same direction, i. e. both move upwards or both move downwards, the motion is said to be *direct*. When the parts are kept equi distant, the motion is called *parallel*.

**\*DIRECTOR.** *Musical director* is now the more current term for a musical leader. It means a general superintendent, conductor or manager of any set of musical performers, or of their musical performances.

**\*DIRETTORE DELLA MUSICA:** a *musical director*. See **DIRECTOR**.

**\*DIRGE.** A funeral musical composition; a requiem. See **REQUIEM**.

**DIRITTA.** This term is usually employed in connection with the word *mano*, *hand*, (either expressed or implied,) and then means *right, on the right*; thus, a *mano diritta*, or *alla diritta*, with the right hand. See **MANO**.

**\*DISALLOWANCE.** A thing disallowed by established musical rules. The term is applied to the violation of any of the rules of musical composition.

**\*DISCANT,** } **\*All these words are**  
**\*DISCANTO,** } **originally from the Latin**  
**\*DISCANTUS.** } **discantus, a word com-**  
 pounded of *dis, apart, asunder*,—and *cantus, a singing, a song, a piece of music*; and the term etymologically means *a singing apart, or a singing in parts, or a piece of music in parts*. Such too is its original meaning, as a technical term, used in music. That is to say, *discant* or *discantus* was originally a *united, simultaneous, per-*

*formance of separate melodies.* These melodies were adapted to one another in respect to measure, by the particular forms of the notes, such as *longas, breves, semibreves, &c.*—Thus, *discant* or *discantus* originally meant, what we now understand by *harmony*, in the more loose and general sense of this term, *i. e. every species of musical composition in parts.*

In modern times, however, the word *discantus* or *discant* is not used as the name of any species of musical composition, but, on the contrary, as a designation of the highest species of female voice or of the highest part in a score, and thus is synonymous with *soprano*. Compare CANTO.

The word *discant* is more commonly, in English, spelled *descant*.

\*DISCANT CLEF. *Soprano* or *Treble Clef*.

\*DISCORD. A combination of musical tones which, not being adapted in nature to harmonize with each other, sound disagreeably together. The term is employed in opposition to the term *concord*.

DISCREZIONE (CON:) *with discretion.* This term is sometimes attached to passages, especially to accompanying parts or voices, in order to caution the instrumental performer, not to obscure unduly the principal part or voice by a too loud or otherwise overpowering accompaniment. Compare DELICAMENTE and PARTE (COLLA.)

\*DISDIAPASON. See DIAPASON.

\*DISKURS. This is a name which the French applied to certain vocal narrators of romances and metrical histories, who formerly wandered through the different cities of France.

\*DISJUNCT. This term was formerly applied to the ancient Greek tetrachords. The latter were said to be disjunct, when the highest note of one was by one degree lower than the lowest note of the other.

\*DISSONANCE. The same as *discord*, which see.

\*DISSONANT. Discordant, disagreeable to the ear.

\*DITHYRAMBICS. A Greek word, in the plural number, meaning songs originally dedicated to the god of wine. The term was afterwards applied to songs in general, of a wild, extravagant, and fanatic character.

\*DITONE. The Greek name for the interval of a large or major third, *i. e. a third embracing two large seconds.*

\*DITTY. A short, plaintive air; especially such an air, containing a pathetic tale told in simple, familiar verse.

\*DIVERBIA. Musical dialogues, particularly those with which the ancients decorated their drama.

DIVERTIMENTO. This term properly intimates a piece of music designed for en-

tertainment, or, if you please, *merely, solely*, for entertainment; and thus the term is rather a vague, and not a very significant one.

\*The term is more usually employed to designate a small piece of music, consisting of several easily constructed passages, for one or more instruments. *Divertimentos* have, for the most part, no definite character, but are mere combinations of tones, which, devoid of all genuine musical expression, have for their object nothing but mere musical exercise and the gratification of the ear.

\*DIVERTISEMENT. The French word for *Divertimento*, which see.

\*DIVISION. A term sometimes used to signify a musical interval. But (2.) it means a series of notes appropriated to a single syllable of text.

DIVISI. *Divisi* is an Italian participle in the plural number, from *diviso, divided*. It is usual to apply this term to such passages of an instrumental part or voice, as *e. g.* of the violin, as are, contrary to the usual practice, to be played by several instruments of the kind,—by several violins, *e. g.*; higher tones being played by one, and lower tones by another,—perhaps an octave, a fifth, or a third higher or lower.

DEVOTO: *devotedly, devoutly*; nearly synonymous with *religioso*.

\*DO. The first (in order) of those syllables which are applied to the seven elementary tones of the scale. When these syllables were first introduced, (by Guido, in the eleventh century,) *ut* was used instead of *do*, the *do* having been introduced afterwards, for the sake of its greater smoothness of sound and ease of enunciation.

\*DOIGTÉ. A French word, meaning *fingered*. The term is applied to piano-forte exercises, signifying that the figures and crosses are placed over or under the notes in order to show the manner of fingering, as, *e. g.*



DOL. An abbreviation of *dolce*.

DOLCE, (French *dolcemente*,) *soft, sweet, tender, delicate.*—*Dolcissimo, very sweetly*; *con dolcezza, with sweetness*,—with a fine, soft, delicate expression;—*raddolcendo*, literally, *growing sweet, i. e.* with an expression growing gradually more and more soft and sweet.

\*DOLCE CON GUSTO. With taste and delicacy or sweetness.

\*DOLCE E LUSINGANDO. In a soft, sweet, insinuating style.

\*DOLCE MA MARCATO. Soft and tender, but yet marked and pointed.

\*DOLCE MANIERA: *a sweet manner.*

\***DOLCEMENTE.** See **DOLCE.**

\***DOLCEZZA.** See **DOLCE.**

\***DOLCISSIMO.** See **DOLCE.**

**DOLENTE**,—also **DOLOROSO**, **CON DOLORE**, **CON DUOLO**: with an expression of pain or distress.

\***DOLOROSO.** See **DOLENTE.**

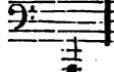
\***DOMINANT.** A name sometimes given to the fifth note or tone of any scale; thus *e. g.* *g* is the dominant of the scale or key of *c*, &c.—The term *dominant* moreover is frequently used, by way of abbreviation, for *dominant chord*, *i. e.* the common chord, of which the fifth of any key or scale is the fundamental tone.

\***DOPPIO.** The Italian word for *double*.

\***DOT.** The dot or point (.) is used in music for three different purposes: (1.) It is placed after a note, to show that such note is to be lengthened by one-half of its natural value; in case two dots are placed after a note, the second one denotes an addition to the length of the note half as great as the first. (2.) The dot is also used *over* notes, to show that they are to be performed in a short, distinct manner—a manner intermediate between *staccato* and *legato*. (3.) Dots are sometimes placed across the staff, (alongside a bar,) for the purpose of denoting a repetition of the music from the point where they are placed, onward to where another row of them stands, or to the end of the piece of music.

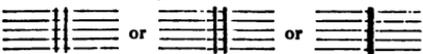
\***DOUBLE.** This term has sometimes been used as synonymous with *variation*. Thus, *e. g.* *Double 1*, *Double 2*, &c. meaning *Variation 1*, *Variation 2*, &c.

**DOUBLE A** (thus **AA**.) Any capital letter doubled, denotes a tone which is an octave lower than that designated by a single

capital; and thus, **AA** denotes 

\***DOUBLE B**, *i. e.* **BB**, denotes 

\***DOUBLE-BAR.** The term *double-bar* means either two common bars close together, or two thick bars close together, or even one very thick bar alone; thus:



The *double-bar* is used both at the end of a strain, (*i. e.* at the end of a portion of music set to a single line of the poetry,) or of any other particular movement, and at the end of an entire piece of music.—

When there are dots before it, thus: 

they indicate that the preceding music is to be repeated; when there are dots after it, thus: 

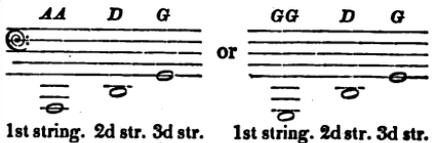
they show that the music

following them is to be repeated; and when dots are placed both before and after it, thus:  they denote that both the preceding and the following music is to be repeated.

\***DOUBLE-BASE VIOL**, sometimes briefly—*Double-Base*. The largest and lowest toned of all stringed instruments, in shape like a violoncello or base-viol. It is also called *violono* and *contra-base* or *contrabasso*.

This instrument varies very much in respect to size, and has in some instances three strings, in others four, and in others five. The *double-base viol*, with five strings, has the lowest tuned to *F*, the next higher to *A*, the next to *d*, the next to *f*♯, and the highest to *a*, and has, for the most part, bands across the finger-board for the semitones or half-degrees. The three-stringed *double-base* tunes its strings to *E*, *A*, and *d*,—formerly also to *GG*, *C*, and *F*,—often moreover, at the present period, in this country, to *AA*, *D*, *G*;—but the most convenient, and, in some countries, the most usual *double-bases* have four strings, the lowest of which is *EE*, or *FF*, the next *AA*, the next *D*, and the highest *G*; it has more recently been practised, however, in the case of this four-stringed *double-base*, to tune the lowest string down to *DD*.

The tuning frequently given to the three stringed *double-base* in this country may be represented in notes thus:



The notes are always played by this instrument an octave below where they are written.

\***DOUBLE-DOT.** When there is one dot after a note, it adds to the note one-half of its natural length; and when there is a second dot, the latter adds one-half of the value of the first, thus:



\***DOUBLE FLUTE.** A flute so constructed that two tones may be produced from it at the same time, and on which two parts may be performed at once.

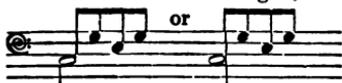
\***DOUBLE SHAKE.** Two simultaneous shakes on notes which are either sixths or thirds to each other, thus:





See SHAKE.

\***DOUBLE-STEM.** This term applies to a stem drawn both upwards and downwards from a note, in order to show that the note as used in one part has its natural and appropriate length, while in the other it is shorter, having a length that corresponds to other notes following it, thus:

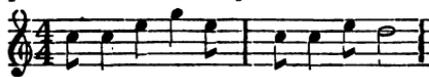


\***DRAGG.** A graceful sweep of descending notes. See STRASCINO.

\***DRAMATIC:** *pertaining to drama.*—This epithet is applied not only to all music composed for the theatre, but to compositions designed for the excitement of the passions, and for the imitation of their effects.

\***DRAMMA BURLESCA.** A comic or humorous drama,—a *burletta*.

\***DRIVING-NOTES.** Notes produced by *syncopé*. The appellation *driving* is probably applied to them, on account of the peculiar effect of their performance. Ex.



The term *syncopated* is now more commonly applied to notes of this kind, instead of the term *driving*. See SYNCOPÉ, and General Music Teacher, §§ XCIV—XCIX.

\***DRONE.** This name is given to the large tube of a bagpipe, which produces one deep, unvaried, buzzing tone, as a base to whatever tunes are played on the other pipes.

\***DRUM.** A well-known pulsatile instrument, of which there are several species; as *e. g.* the base-drum, the kettle-drum, the common drum, &c.

\***DRUM-MAJOR.** The principal drummer.

\***DRUMMER.** He who beats the drum, formerly called a *drumslade*.

D. S. An abbreviation of *dal segno*.—See DA, and also DAL SEGNO.

DUE, also *duoi, two.*—*A due, for two;—A due soli, for two alone, i. e.* for two solo voices.

\***DUETTINO.** The diminutive of duet, meaning a little duet, a short duet.

**DUETTO:** a duet,—a piece of music for two voices,—whether these two voices perform alone, or are only the two leading, principal voices, accompanied with others. Compare DUO.

\***DULCIANA.** A Latin term, applied to

an organ stop, on account of its sweetness of tone.

\***DULCIMER.** A triangular chest strung with wires, which, in performing, are struck with little metallic rods.—Also, the name of an ancient Hebrew instrument, of whose form, tone, and compass we are not informed.

\***DULCINO.** A small bassoon, at one period much used in playing tenor parts to the oboe.

\***DUMB-SPINET.** An instrument which, like the clarichord, is furnished with pieces of cloth inside, for the purpose of dampening or deadening the sound.

**Duo:** *two.* The old Italian numeral *duo* is frequently employed in music as a substantive, synonymous with *duetto*, which latter word may be regarded as a diminutive of *duo*.—Many of the old music teachers understand by *duo* a composition written in the stricter style, and by *duetto* a composition written in a more free style.

\***DURATÉ:** *hard.* An epithet appropriate to false relations, whether in melody or harmony.

\***DUTCH CONCERT.** A concert in which every performer plays his own tune.

\***DUX.** The Latin word for *leader*.—The term was formerly applied to the leading performer in a fugue; those who followed him were the *comes*. See COMES.

\***DYNAMICS.** This term, (from the Greek word *δυναμις, power, strength, force,*—or rather from the adjective *δυναμικός, powerful, forcible, pertaining to force, strength, or power,*) was employed by Nägeli, in his system of teaching vocal music, to designate the doctrine of all the various modifications of tones in respect to the degree of strength or loudness with which they are to be performed; comprising, of course, whatever relates to *loud* and *soft,*—to *crecendos, diminuendos, swells,*—to *explosive tones* and *pressure tones,*—to *tones of a continued equality of loudness, from beginning to end, i. e.* to the so called *organ tones,*—to the *waving or bell-tone, &c. &c.* The term has subsequently been used by others in the same sense, and is now the current name for that department of musical instruction to which it relates.

## E

\***E.** The letter *e* is used to denote the third tone of the so called natural scale.—The mathematical relation of the tone *e* (according to the system of tones adopted at the present period) is to *c*, as 4 to 5, or  $\frac{4}{5}$ ; *i. e.* the length of its string is four-fifths of the length of the string that produces *c*, which latter is taken as the standard or starting-point of all the mathematical computations of intervals. According to the prevailing system of tuning the scale, the

tone *e* must make a perfectly pure third to the tone *c*.

**E** is also used as an Italian conjunction, meaning *and*; see next article.

**E**,—and when used before a vowel, more commonly *Ed*. An Italian conjunction, meaning *and*.

\***ECBOLE**, (Latin *projectio*.) A chromatic or rather an enharmonic transposition sign, used in the ancient Greek music, to denote an elevation of a tone to the distance of five quarter-tones or dieses.

\***ECCELENTE**. An Italian epithet applied to any distance which exceeds its nominal extent, as, *e. g.* an extreme sharp or superfluous sixth, this interval exceeding the large sixth.

\***ECHO**. The word *echo*, as used in music, means a repetition of a performance, whether instrumental or vocal, by another instrument or voice. See the article *Eco*.

**Eco**: *echo*. This term designates, (1.) those passages of music which are to be delivered, like an echo, by a voice or instrument in a remote room perhaps, or by some other arrangement convenient for the purpose; and, (2.) a particular register of an organ.

\***E IN ALT**. The thrice-marked *e*, or



\***E IN ALTÍSSIMO**. The four-times-marked *e*, or



**ELEGANTE, ELEGANTEMENTE, CON ELEGANZA OR ELEGANZIA**. *With elegance, gracefully.*

\***ELEGANTEMENTE**. See **ELEGANTE**.

**ELEGIA**: *elegy*. See article **ELEGY**.

\***ELEGIAC**, } In the style of an elegy,  
\***ELEGIACO**, } *i. e.* in a plaintive, tender, pathetic style.

\***ELEGY**. The English word corresponding to the Italian *Elegia*, and meaning, as employed in music, a vocal composition of a tender, plaintive, or mournful character.

**ELEVAMENTO, ELEVATEZZA (CON)**. *With elevation, elevatedly, in a style of elevation*. Compare **ELEVAZIONE**.

**ELEVAZIONE**: *elevation, or exaltation*. This term is sometimes used instead of *levare*. (See the article **LEVARE**.)—The word *elevazione* sometimes also occurs as a superscription or title of those pieces of music, (such as *Motetts* and the like,) which are designed to be performed in the Catholic worship during the so called elevation. Compare **ELEVAMENTO**.

\***ELINE**. With the ancient Greeks, *the Song of the Weavers*.

**ELLO**, feminine **ELLA**. An Italian diminutive ending, as *e. g.* *Ponticello*, (the diminutive of *Ponte*, *a little bridge*). Compare also **VIOLONCELLO**. The Italians also use for the same *Etto, etta; Ino, ina*.

\***ENCORE**. A French adverb, meaning *again*. This word has, for a long time, been in extensive use at musical performances, in calling for a repetition of a favorite piece or performance.

**ENERGICO**: *energetically*, with strength, with vigor, with energy.

**ENHARMONIC**. See **General Music Teacher, § XIX**.

\***EN RONDEAU**. (French.) Resembling a **Rondeau**.

\***ENTERTAINMENT**. A name formerly given to little English operas, performed at the theatres, as second pieces.

\***ENTR' ACTE**. (French.) The music played between the acts of a French play.

**ENTRATA, OR INTRATA**. Literally an *entrance*, approach, procession. The term designates primarily and usually a trumpet and kettle-drum piece or performance, designed for a solemn entry or procession, or for other occasions of a like nature. This word is, however, sometimes used as synonymous with *introduction* or *prelude*.

\***ENTRE-METS**. (French.) Movements introduced by the French, between the principal portions of their compositions, partly for relief and partly for the sake of variety.

\***ENTRIES**. The original name of operatical acts and burletta scenes.

\***EOLIAN**. An epithet derived from *Eolia*, and applied to one of the five principal musical modes of the Greeks. See **MODE**, also **Weber's Theory of Musical Composition**, §§ 579—587, particularly § 582.

\***EPIAULA**. *The Song of the Millers*.

\***EPIGONION**, } A dirge or funeral ode.

\***EPICEDIMUM**, }

\***EPIGONIUM**. A stringed instrument which derived its name from *Epigonus*, its inventor. It contained forty strings, which were tuned according to the Greek system.

\***EPILENIA**, } *The Song of the Grape*

\***EPILENIEN**, } *gatherers.*

\***EPINICION**. A song of triumph.

\***EPITHALAMION**, } A nuptial song.

\***EPITHALAMIUM**, }

\***EPODE**, (Greek *επιδοσ*.) A name given, in the chorus or choir singing of the ancients, to the last division or portion of the piece, which was sung when the choir, after having performed the strophe and the antistrophe, had returned to their place again; and thus *the epode* was a sort of *finale* or *conclusion*.

\***EQUISONANCE**. The concord or consonance of the octave, fifteenth, &c.

\***EQUIVOCAL.** This term has sometimes been applied to a chord in which the fundamental note is not clearly indicated by the intervals of the chord itself.

\***EQUIVOCAL CHORD.** This name has sometimes been applied to the chord which is now better known as the *diminished seventh*, as *e. g.*



The term *equivocal*

was first applied to this chord, because it was for some time a matter of doubt with musicians whether the lowest note in this case, or the note at the distance of a large or major third below it, was the real root of the chord; the decision has finally preponderated in favor of the latter.

**EROICO:** *heroic. e. g. Sinfonia eroica, a heroic symphony, a symphony in heroic style.*

\***EROTIC,** (from the Greek *ἔρως, love.*) This appellation applies to every thing which has reference to *love*; as, *e. g. erotic songs, i. e. love songs; erotic compositions, compositions relating to love—compositions which have for their object the expression of love sentiments in some of their forms.*

\***ESCLAMANDO:** *exclaiming.* This term is applied to scenes or situations in the opera, in which certain bursts of surprise or passion carry the character beyond self-command.

\***ESEMPJO.** The Italian word for *Example.*

\***ESERCIZI.** The Italian word for *exercises.* See **ESERCIZIO.**

**ESERCIZIO:** *an exercise.*

**ESPRESSIVO:** *expressive or expressively;* synonymous with *Con Espressione: with expression.* Compare **BRAVURA** and **SPINATO.**

\***ESTRINIENDA.** A term indicating a compact, close, binding manner of performing the notes of a passage of music.

\***ETRURIAN.** See **ETRUSCAN.**

\***ETRUSCAN.** An epithet derived from *Etruria*, the people of which country were remarkably fond of music; their style of composition was called the *Etruscan style.*

**ETTO, feminine ETTA.** Italian diminutive terminations, (like *ello* and *ella*;)—as *e. g. Cornetto, a little horn, from corno, a horn;*—*Capricciotto, a little capriccio;*—*Arietta, a little aria or air;*—*Canzonetta, a little canzone or song;*—*Operatta, a little opera,* and the like.

These diminutive endings are sometimes also used adjectively, to denote a smaller degree of the property or attribute expressed by the adjective, as *e. g. Adagietto, somewhat adagio;*—*Allegretto, a little allegro, i. e. fastish;*—*Bassetto, a little low, lowish, somewhat low;*—*Larghetto, somewhat largo,* &c. See these articles.

\***ETUDE,**—plural **ETUDES.** A French term for those instrumental musical exer-

cises which are designed for the acquisition of technical skill, *i. e.* the skill involved in a full command and due use of the instrument, whatever it be.

\***EUHARMONIC:** *sweetly harmonic, very concordant.*

\***EUPHONY:** *goodness or agreeableness of sound.*

\***EUPHONIUS,** } —more correctly eu-

\***EUPHONOUS:** } *phonic, sweet sounding.*

\***EUPHONICAL.** See **EUPHONOUS.**

\***EUTHIA.** A term used in the ancient Greek music to denote, in opposition to *anacampptos*, a regular succession of tones, from low to high.

\***EVIKATI.** Those male vocalists who sing soprano parts in the Italian opera.

\***EXECUTE,** } Terms frequently used

**EXECUTION,** } instead of *perform* and *performance*; as, *e. g.* to execute a piece of music is to perform it, whether by an instrument or by the voice.

The term *execution* is sometimes used by way of emphasis, to denote a skillful and dexterous performance of difficult music.

\***EXEQUIAE:** *funeral solemnities, funeral songs, dirges.*

\***EXPRESSION.** This term, as used in music, means such a performance of music, or such a structure of a musical composition, as exhibits the sentiments and feelings of the mind,—such as gives to music some designed, specific character, and makes it a powerfully expressive language of the soul.

\***EXTEMPORE,** } *Without pre-*

\***EXTEMPORANEOUS,** } *meditation,—without time in preparing, &c., as e. g. an extempore fugue is one which is produced without any previous preparation.*

\***EXTRANEOUS:** *without, foreign.* This term is sometimes applied to chords, intervals, modulations, and other things which involve a deviation from the regular diatonic scale of a key.

\***EXTRAVAGANZA:** *an extravagance.*—This term is applied, in music, to a wild, incoherent composition, in which every thing is admitted that is offensive to correct rule and good taste, while every thing of the opposite character is rejected.

\***EXTREME.** This term is applied, (1.) to the lowest and highest notes in divers cases; and (2.) to musical intervals which are either larger than those that are called large or major, or smaller than those that are called small or minor.

\***EXTREMES.** Those parts in a harmonic composition which are most remote from one another; in other words, the outside parts, are sometimes called the *extremes*,—as *e. g.* the base and the soprano.

## F

**F.** \*This letter is used to represent the fourth tone of the so called natural diatonic

scale. The length of a string requisite for producing this tone, as compared to that producing *c*, is as 3 to 4, *i. e.* three-fourths of the length of the string which produces *c*, will produce *f*.

This letter is often used as an abbreviation of the Italian adjective or adverb *forte*, meaning *strong, loud*;—*ff*, *fmo*, and even *fff*, are abbreviations of *fortissimo*, meaning *extremely loud, as loud as possible*.

\***FA.** A syllable applied to the fourth degree or tone of any scale.

\***FA BURDEN.** An old name of a certain species of counterpoint which had a drone base.

**FAGOTTO**, (French *Basson*.) *A bassoon*.—A *contra-fagotto*, or *contro-fagotto*, or even *fagottone*, is a large bassoon, an octave, a fifth, or a fourth lower than the common bassoon.

\***FAG.** An abridgement of **FAGOTTO**, which see.

**FAGOTTONE.** See **FAGOTTO**.

\***FALSE.** The term *false* is variously applied in music both to inaccuracies which involve a violation of some acknowledged musical rule, and to deviations from something else which is first adopted as a standard. Thus, *false intonation* is a variation in pitch from what is understood and acknowledged to be the true tone;—*false harmony* is a harmony that violates, in some way, the acknowledged rules of harmonic composition;—a *false interval* is one that varies from some other interval previously adopted as a standard, or previously assumed, by way of *contra-distinction*, as true;—and a *false close* is so named in contrast to another close which is regarded as more perfect, and is thus previously assumed as the standard of comparison.

\***FALSE FIFTH.** An interval whose extent is less by a small second [or semitone] than that of a *perfect fifth*.—*Small fifth* is the better name for this interval.

\***FALSET**, } The Italian word *fal-*

\***FALSETTO**, } *setto*, from which we have our English word *falset*, is a diminutive adjective, derived from *falso, false*, and thus means *a little false, or somewhat false*.—Hence it is applied to that high register of a man's voice which resembles a female's voice, and which accordingly is not strictly and appropriately his own voice, but, as it were, a false, assumed one.—This register of the male voice is sometimes also called *voce di testa, i. e. the voice of the head, or the voice of the top—the top voice—the voice at the top*.

\***FANCIES.** This name has sometimes been given to a certain class of light musical compositions. Compare **FANTASIA**.

**FANDANGO.** A Spanish national dance, in  $\frac{3}{4}$  measure, with a tolerably quick movement; it is usually accompanied with cas-

tanet playing, and sometimes also with singing. Compare **BOLERO**.

**FANTASIA.** This Italian word literally means *fancy, imagination*. It is usually, in music, applied to a species of composition in which the composer gives uncommonly free play to his imagination, fancy, or caprice, and which accordingly deviates more or less from the usual forms of musical composition. Compare **CAPRICCIO**. The English word *fancy* has sometimes been employed in a corresponding technical sense. See **FANCIES**.

\***FANTASIE HEROIQUE.** (French.) A bold, glowing flight of fancy.

\***FEIGNED.** This term is sometimes used, instead of *falset* and *falsetto*, to designate that high, unnatural register of a man's voice which resembles the female voice.

**FERMATA.** *Fermata* is the Italian name for what we call *a hold*. Its sign is  $\frown$ . See **CORONA**.

**FERMO.** See **CANTO**.

**FEROC; FEROCENTE:** *ferocious, fierce, ferociously, fiercely*. The term denotes a fierce, wild mode of performance.

\***FESCENNINA.** A name applied to the nuptial songs of the city of *Fescennia*, in Etruria,—songs not distinguished by a specially scrupulous delicacy.

\***FESTIVE SONGS.** Songs whose words and music are alike adapted to express and to inspire merriment and joy.

**FESTOSO:** *merry, gay*.

**FF**,—*Ff*, or *ff*, and sometimes *fff*. An abbreviation of *fortissimo*.

\***FIDDLE.** A name sometimes given to the violin.

\***FIDDLER.** A performer on the violin. The proper term is *Violinist*.

\***FIDDLE-STICK.** A vulgar name for the violin bow.

\***FIDICINAL.** An appellation sometimes used to designate all instruments resembling the violin,—all instruments of the violin species.

\***FIERAMENTE:** *ardently, boldly, full of fire*.

\***FIFE.** A small, shrill-toned martial instrument, blown in the manner of a flute.

\***FIFER.** A performer on the fife.

\***FIFIST.** A performer on the fife.

\***FIFFARIO.** An Italian name for the fife.

\***FIFTEENTH.** The name of a musical interval, namely a *double octave*. This term is also applied to that stop of an organ whose tones are two octaves higher than those of the diapasens.

\***FIFTH.** A musical interval embracing five degrees of the scale, as *e. g. c—g, d—a, &c.*

\***FIGURE.** The word *figure*, as employed in music, means, (1.) a form or group of tones constructed in some way about or

in relation to another tone or tones. Let us take, for example, the upper voice or part of the following little passage,



as a fundamental or primitive melody.—Now each tone of this melody furnishes an opportunity or source for musical figures [or forms of tones] of divers sorts, as e. g.

(a.) Rhythmical figures or groups of tones, thus:



(b.) Harmonic figures or forms of notes, thus:



(c.) Melodic figures or groups of tones, thus:



(d.) Mixed figures, consisting of both harmonic and melodic elements, thus:



Examples like the above can, of course, be multiplied indefinitely.

(2.) The word *figure* is used in particular to designate (a.) certain rhythmical forms, such as *trioles*, *quintoles*, *sextoles*, &c.; (b.) melodic forms, such as *fore-notes*, *after-notes*, *beats*, *trills*, &c.; (c.) harmonic forms, such as *arpeggios*, &c.

(3.) The term *figure* is sometimes, though more rarely, employed by musicians in a rhetorical sense, to denote particular forms and modes of composition, designed for a particular rhetorical effect.

\*FIGURAL, } All these terms are  
 \*FIGURATE, } occasionally applied to  
 \*FIGURED, } music, to designate the  
 \*FIGURATIVE. } peculiar character of  
 its composition. They mean, primarily, all that kind of music which deviates from the earliest, plain, simple music or singing, which is technically called *cantus firmus*, *canto fermo*, or *plain chant*,—a species of music which consisted in tones of equal and uniform length and in which, when two or more parts began to be introduced, the parts all moved on together, note by note, *i. e.* sung notes always of one and the same length. These terms are now used in a great variety of senses, to designate the numerous different species of musical composition and performance which depart in some way from the perfectly plain, simple style above mentioned.—As these words are adjectives derived from the word **FIGURE**, some idea of their signification may be obtained by reference to that article.—See also General Music Teacher, § LXXXIX.

The term **FIGURED** is often applied to a base which is furnished with figures to represent the accompanying harmony.

\***FIGURED BASE.** See last part of the above article.

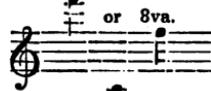
\***FILUM.** A name formerly given to the stem of a note.

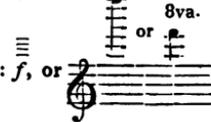
**FIN AL, FINO AL.** \*A corruption of the Italian substantive *fine*, meaning *end*, and the definite article in the dative case, meaning *at the*; and thus the phrase means literally *end at the*, and hence, *as far as to, until arriving at, to*;—e. g. *Da capo fin al segno*, from the beginning to the sign; *Crescendo fin al fortissimo*, increasing as far as to *fortissimo*, *i. e.* louder and louder until it is as loud as possible; *Fin al fine*, to the end, &c. See **FINE**.

**FINALE.** This Italian word means, in general, the close of something, the last and final thing. Hence it is employed in music, in different ways, to denote this idea, but more commonly to designate the closing passage of a piece, as e. g. the last passage of a symphony, an opera, &c.

**FINE: end.** \*This word is often placed at the end of a piece of music, in order to designate its full and perfect close. But

it is more particularly used in the case of a *Da Capo* or *dal segno*, for the purpose of showing distinctly where the piece closes. Indeed, in this case, it ought never to be omitted; for, inasmuch as the piece, in every such instance, closes somewhere in the middle of itself, some sign is indispensably necessary, as a means of rendering that point duly palpable and distinct.—*Dal segno* or *alla fine*, or *fin alla fine*, from the sign to the end.

\*F IN ALT:  $\overset{\text{tr}}{\text{f}}$ , or  or 8va.

\*F IN ALTISSIMO:  $\overset{\text{tr}}{\text{f}}$ , or  or  $\overset{\text{tr}}{\text{f}}$  8va.

\*FINGER-BOARD. That part of a violin, violoncello, guitar, and other stringed instruments, on which the fingers press down the strings for the purpose of making the different tones.

\*FINGERED. A term used, (1.) to denote a tone made by pressing a finger on a string, in contradistinction from one made by an open or unfingered string; and (2.) to denote exercises for keyed instruments which are marked with figures and other signs, to show the proper fingering.

\*FINITO: *finished, concluded.*

\*FINTO. A feigned preparation for a postponed close. That evolution of a voice or of an instrument which produces an expectation of the final note, but is followed by some other.

\*FIN QUI. *To this place; as e. g. Fagotti fin qui, the bassoons continue to this place.*

FIORREGGIANTE, FIORISCENTE, FIORITO: *blossomed.* These terms designate a florid, ornamented mode of performance, a style of execution decorated with fioretos, instrumental flourishes, &c.

FIORETTO: *a little flower.* This word is often used as a general name for every variety of musical ornament. See FIORREGGIANTE.

FIORISCENTE, FIORITO. See FIORREGGIANTE.

FIORITURA. *An ornament, a decoration.* See FIORETTO.

\*FIRST. This term is often used in music to signify the *chief, the leading*; in various ways; as e. g. the *first violin*, i. e. the *principal, leading violin*, &c.

\*FISTULA DULCIS. (Latin.) A common flute.

\*FISTULA GERMANICA. (Latin.) A German flute.

\*FISTULA PANIS. (Latin.) *Pan's pipe.* A wind instrument, consisting of reeds, each of which produces its own, appropriate tone.

\*FISTULA PASTORALIS. (Latin.) A shepherd's pipe.

\*FITHELE. An old name of the violin.

\*FLAGEOLET, } *The Flageolet,*—a  
FLAGIOLETTA, } small wind instrument of the flute or pipe species.—The word *flageolet*, or *flageoletto*, when employed in relation to stringed instruments, denotes a particular way of making the strings sound, namely in such a manner as to elicit from them their natural accessory tones—their so called *allied tones* or *beitonés*. See General Music Teacher, § IV. Remark.—The words *Flautino*, *Flautato*, *Flautando*, *Suoni flautati* or *Armonici* are used in the same sense. Compare ORDINARIO.

\*FLAGEOLET ORGAN. A small barrel organ, whose tones imitate those of the flageolet.

FLAT. \*The character (b) which is used to indicate that a note is to be depressed to the distance of a small second or so called semitone. See General Music Teacher, § XX.

\*FLAUT. An abbreviation of *Flauto*.

FLAUTANDO, FLAUTATO. See FLAGIOLETTA.

FLAUTINO: *a small flute.* See OTTAVINO and FLAGIOLETTA.

FLAUTO: *a flute.*—*Flauto traverso*, the same, or German flute,—also *flauto tedesco*, German flute. *Flauto d' amore* or *Flautone*. See the article.—*Flauto piccolo*: see *Flautino* and *Ottavino*.—*Flauto a becco*, *Flauto dolce*, (French *Flûte douce*), *a beaked or mouth-piece flute*, nearly the same as the flageolet on a large scale.

FLAUTONE: *a large flute, a base flute, Flûte d' amour.* (See article ONE.) It can easily be represented by a sixteen-foot register of the organ.

FLEBILE, FLEBILMENTE: *mournful, mournfully*,—nearly synonymous with LAGRIMOSO.

\*FLESSIBILITA: *flexibility.* The word denotes, in music, an easy, free, flexible mode of execution.

\*FLORID SONG. An expression equivalent to *figured song* or *figurative music*. The term was first employed in the fifteenth century, in contradistinction from *plain chant* or *plain song*.

\*FLUTE. A well known wind instrument. The name is from the Latin *fluta*. *Flute* is also the name of a certain organ register.

FLUTA. \*The Latin word for *flute*; the corresponding Italian word is *flauto*. Yet the Italians sometimes use the term *fluta*, as e. g. *Fluta allemana*. The terms *fluta* and *flautone* are also used as names of an organ register.

\*FLUTE-A-BEC. A species of flute which is blown at the end, instead of the side; it is sometimes called a *common flute*, though this appellation is now inappropriate.

ate, since the flutes blown at the side are much the most common.

\***FLUTED.** When the upper tones of a soprano voice are of a thin and flute-like character, they are said to be *fluted*.

\***FLUTIST.** One who performs on the flute.

\***FLUTE D' ALLEMAND.** A German flute.

\***FLUTE-ORGAN.** A small barrel organ whose tones resemble those of the German flute.

F. O. *Full Organ.* See FULL ORGAN.

\***FOCOSO:** *hot, furious.* This term indicates a bold, spirited, vehement style.

**FOGLIETTO.** This term, which literally means, a *small sheet of paper*, is used by the Italians to designate that first-violin part in which are written together all the obligate passages of the other instruments, in order that, in case of necessity, the first violinist may play them, either with or instead of the solo player. The *foglietto* is, accordingly, as it were, a *violino continuo*; see the article *Basso continuo*.

\***FOLLIA.** A piece of music consisting chiefly of variations,—a species of composition of Spanish origin, and hence called *Follia di Spagna*.

\***FOLLIA DI SPAGNA.** See FOLLIA.

\***FONDAMENTO.** The Italians often use this word as synonymous with *basso, the base*. See BASSO.

\***FORAMINA.** A Latin name of the holes of a flute, &c.

\***FORMULARY.** In former times this word was used as the name of the book containing the ecclesiastical tones regularly arranged.

**FORTE.** *Strong, loud*;—*Fortissimo, very strong or loud*.—*Piu, Meno, Mezzo, Poco forte*, &c. See these articles.

**FORTE-PIANO:** a *piano-forte*. See CEMBALO.

**FORTE PIANO.** A compound term made up of *forte, loud, and piano, soft*. The term denotes that a tone is to be struck *forte* and then continued *piano*.

**FP. and ff.** An abbreviation of *Fortepiano*, which see.

\***FORTEMENT.** *With energy and vigor*.

\***FORTISSIMO.** See FORTE.

\***FORTISS.** An abbreviation of *fortissimo*.

\***FORZA:** *strength, force, power*.—*Con tutta la forza, with the whole force or power*.—*Forzando, or Rinforzando, becoming stronger and stronger, or louder and louder*; these terms are, however, applied to cases where the increase of loudness is very rapid and sudden; the sign denoting this *forzando* mode of performance is <;—*Rinforzato, Forzato, becoming stronger, strengthened, rendered suddenly louder*.—The term indicating the opposite mode of

performance is *Sforzando, Sforzato*.—Compare these articles.

\***FOURTEENTH.** An interval embracing an octave and a seventh.

\***FOURTH.** An interval embracing four degrees of the scale, as *e. g. c—f, g—c, &c.*

\***FRASI.** The Italian word for *phrases, i. e. short musical passages, as e. g.*



\***FRENCH-HORN.** A well known wind instrument, called by the French *Corne de Chasse*.

**FRESCAMENTE, FRESCO:** *freshly, newly, &c.; not very usual*.

\***FRETS.** Small pieces of ivory, wire or other substance, placed transversely on the finger-board of a Guitar, or other similar instrument, to press the finger down upon in striking the different tones.

\***FUGA:** *fugue*. See FUGUE.

\***FUGA DOPPIA:** a *double fugue*, a fugue with two subjects.

\***FUGATA.** In the fugue style.

\***FUGUE.** (Latin and Italian FUGA,—French FUGUE.) A particular species of musical composition which derives its name from its peculiar structure and mode of performance. The Latin word—*fuga*—from which (through the medium of the French) we derive our word *fugue*, means a *flight*. The structure of the composition, in the case of a fugue, seems to represent one voice or part as flying away from another, and hence the name *fugue* or *fuga*. In this species of composition, there are always two or more voices or parts, each of which gives the same idea, one repeating it after another; that is to say, one commences with the principal musical thought of the piece (which is called *the theme* or *subject*), and when he has performed it, another commences with the same and performs it over after him, and so on for all the performers, each commencing after the others, and yet all performing together.—The *fugue* being a department of musical composition which opens a wide field for inventiveness and intellectual exertion, it has engaged the attention and efforts of some of the ablest musicians of past times. There are several varieties of this species of composition, as *e. g. Simple fugue, double fugue, counter fugue*.

\***FUGUIST.** (1.) A composer of fugues; (2.) a performer of fugues.

\***FULL ORGAN.** The term *full organ* means the organ in a state to exert its full power, *i. e.* when all the registers or stops are employed.

\***FULL TURN.** A turn following the



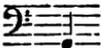
\***GENIALIA.** Instruments used by the ancient Romans at their nuptial celebrations.

\***GENUS.** (Latin.) Literally, *a kind*. The term was formerly introduced, and has since been more or less used, to designate a particular kind of melody or succession of musical tones, resulting from a particular division and arrangement of the scale. The melody produced by the ordinary arrangement of the scale, (the so called diatonic scale,) is denominated *the diatonic genus*; the melody produced by a scale of tones about half as far from each other as are those of the diatonic scale, namely by the chromatic (or semitonic) scale, is called *the chromatic genus*; and the term *enharmonic genus* is applied to a melody constructed out of a scale of still shorter distances, a scale whose tones are nominally about a quarter as far from each other as are those of the common diatonic scale, but which, according to our present method of tuning keyed instruments and of constructing our music, are really at no distance at all from each other; so that the whole enharmonic genus is merely nominal. See General Music Teacher, § XVII, Remark.

\***GERMAN FLUTE.** A well known instrument, called *German*, because it was invented in Germany. Instead of being blown at the end, as is the proper English flute, it is blown at the side.

\***GERMAN SIXTH.** A name sometimes given to the superfluous sixth.

\***G GAMUT.** This designation has sometimes been applied to the tone *G*; *i. e.*—



**GIGA,** (French **GIQUE.**) A dance melody, not now in use. It consisted, originally, of two parts; each containing eight  $\frac{3}{4}$  measures, though it was sometimes more or less extended; each of its two parts repeated itself.

\***G IN ALT.** The twice-marked *g*, or



\***G IN ALTISSIMO.** The thrice marked



**GIOCHEVOLE, Giochevolmente, Giocosamente, Giocolosamente, Giocososo, Giucante, Giuchevole, Giucante.** These terms mean *lightly, sportively, gaily, merrily.*

**GIOCOSO.** See **GIOCHEVOLE.**

**GIUCOSO.** See **GIOCHEVOLE.**

**GIUSTO:** *just, right, suitable, proper.*—This term is sometimes used as a designation of time, as *e. g. Tempo giusto, i. e. de-*

*liver the music in just and proper time,*—which really amounts to saying just nothing at all. Composers may very probably use the term, however, in cases where they deem exact time especially important.—As an indication of a particular movement, it is perhaps nearly synonymous with *moderato*.

\***GLEE.** A song in three or more parts. Originally the glee was a gay, convivial composition, and hence its name; but, though it still retains its appellation, it has long since assumed various characters, and is often tender and pathetic, as well as jovial and gay; serious, as well as cheerful.

\***GLIDING.** A term sometimes applied to a vocal performance to denote a *smooth, connected manner of singing the notes,*—somewhat in the *portamento* or *legato* style; and, again, it is sometimes applied to instrumental performance,—particularly to that on the flute and other analogous instruments, and in this case it denotes a kind of sliding movement of the fingers from the holes of the instrument, for the purpose of leading the ear of the hearer the more gradually from one tone to another.

**GLISSANDO, GLISSATO, GLISSICANDO, GLISSICATO.** These are barbarous Italian words from the French *Glisser, to slip, to glide, to slide.* They are sometimes used by composers, to denote a gliding transition from one tone to another in performance,—*i. e.* in performing a passage or piece of music, thus marked, we must pass from tone to tone, in a close, connected, sliding manner—in a manner opposite to *staccato*. In order to perform in the manner here pointed out, on the violin, for example, the finger must be drawn on the string from one tone to another, and the bow must be removed farther than usual from the bridge,—near to or perhaps even over the finger-board,—and must moreover move slowly and be made, if possible, to perform the series of tones with a single stroke,—but when this cannot be done, it must change its stroke as imperceptibly as possible. The same mode of performance is to be executed in the case of keyed instruments by sliding one and the same finger from one key to another.

\***GLORIFICATION.** Vocal adoration.

\***GLORIA.** A particular portion of a mass.

\***GLOTTIS.** This is a Greek word, which originally meant *a bird*; but subsequently, considered as a derivative from *γλωσσα*, or, in the Attic form, *γλωττα*, (the tongue, speech, &c.) it came to mean the glottis of the human throat, and hence, because in singing and in speech the glottis may be regarded as being in a manner the mouth-piece of the human vocal organs, the word has become in music the Greek name of

the mouth-piece of wind instruments in general, but particularly of those which have reeds, such as the oboe, the bassoon, the clarinet, &c.

**GNACCARE.** See **CASTAGNETTE.**

**\*GOAT SONG.** A song sung at the altar of the god Dionysius, during the sacrifice of the goat.

**\*GOL.** \*One of the funeral lamentations of the Irish.

**\*GONG,** (perhaps better **YONG.**) An Indian or Chinese instrument, made of bell-metal in the cymbal form, whose powerful and startling sound is produced by the stroke of a wooden club. It is probable that the people of India use this instrument chiefly for the mere purpose of making the rhythm of their singing and dancing as perceptible as possible.

**\*GORGHEGGI.** Vocal exercises for the purpose of bringing the voice from the throat.

**\*GRACE.** This word is employed in music chiefly in two ways; (1.) in connection with the preposition *with*, and in this case denotes a smooth, easy, elegant mode of delivery; and (2.) it is used as the name of a musical ornament, as *e. g.* an *appoggiatura* or *fore-note*, a *turn*, a *shake*, a *trill*, &c.

**\*GRACES.** Musical ornaments. See **GRACE.**

**\*GRADO,** (sometimes written **GRADDO**;) a *step*, a *degree*; and hence as used in music, it means a *degree*, *i. e.* the distance from any one tone to the tone next to it, either above or below. See **DEGREE.**

**\*GRADUAL.** A service book of the Romish church, corresponding to our Psalm-book. The term is also applied to a piece of church music, which, according to the arrangement of the Catholic service, occurs in every mass between *the gloria* and *the credo*.

**\*GRANDE CANTORE,** or, in an abridged form, **GRAN CANTORE**: a *great singer*. The term is applied to a singer of the highest grade.

**\*GRANDE CASSA,** } The double drum.  
or **\*GRAN CASSA.** }

**\*GRAND,** } The English word *grand*,  
**GRANDE.** } and the corresponding Italian word *grande*, both meaning properly *great*, are often used in music to denote what is pre-eminently large, magnificent, or imposing; or, in general, that which is in some way on a large scale; as, *e. g.* *Tamburo grande*, a *large drum*, &c.—The word **GROSSO** has the same meaning.

**\*GRAND SQUARE PIANO-FORTE.** A particular species of piano-forte, which is considered to be a great improvement on the common square piano-forte.

**GRANDIOSO:** *great, magnificent*; as *e. g.* *stile grandioso*, a *magnificent style of writing*, and the like.

**\*GRAVE,** (English,) } These words lit-  
**GRAVE,** (Italian.) } erally mean *heavy, weighty*; and hence they are used to signify that which has weight in a metaphorical sense, namely, *dignity, seriousness*, and the like. They are employed in music to denote, (1.) a grave, dignified mode of delivery; and, (2.) to indicate a slow grade of time, perhaps about the same as *adagio*.—*Con gravezzu, con gravita, with dignity or gravity*.—The word *grave* is sometimes used in the sense of *low*, as *e. g.* a *grave tone*; *i. e.* a *low tone*.

**\*GRAVEMENT,** } Gravely, slowly,  
**\*GRAVEMENTE.** } seriously.

**\*GRAVE RELIGIOSO:** *religiously grave*. This term indicates a slow movement, connected with a grave and serious style.

**GRAVEZZA.** See **GRAVE.**

**\*GRAVITY.** This word is sometimes used in music to signify *lowness in pitch*; and thus we speak of the *gravity of tones*. The contrast word is *acuteness*.

**GRAZIOSO, CON GRAZIA:** *gracefully, with grace, with elegance*, &c.

**\*GREAT CADENCE.** This term has sometimes been applied to a cadence in which the final or closing chord of a piece of music is immediately preceded by the chord of the subdominant or fourth of the key, thus:



This cadence is sometimes also called *the plagal cadence*.

**\*GREAT SIXTH.** A term applied to what is sometimes called a *major sixth*.

**\*GREGORIAN CHANT.** A peculiar style of vocal music, introduced by Pope Gregory the Great, in the sixth century. Pope Gregory took a deep interest in sacred music, and effected many important changes in it, materially modifying the Ambrosian style of singing, which had for a long period been in use previous to his time. The particular character of these alterations and improvements cannot be stated in a short article, like the present, but may be ascertained by referring to Doct. Schilling's *Lex. der Tonkunst* or to Doct. Burney's *Hist. Music*.

**\*GREAT SCALE.** This term is sometimes applied to the entire series of musical sounds, from the lowest that can be heard to the highest that can be heard.

**GROPPO, GRUPPO, GRUPPETTO.**—\*These words literally mean a *group, a cluster*, &c. They are rather indefinitely employed in music to denote, in general, every species of musical ornament which consists of several small notes.—Our English word **GROUP** is sometimes employed in music in the same way.

**GROSSO:** *great*. See **GRANDE**.

**GROTTESCO:** *grotesque*. Compare **BURLESCO**.

**\*GROUND.** A name given to a particular species of musical composition, whose base consists of a few measures constantly repeated.—The word is also used adjectively to denote *that which lies at the foundation*, and is thus equivalent to *fundamental*; as *e. g.* *ground base, i. e. a fundamental, radical base*.

**GRUPPO or GRUPPETTO.** See **GROFFO**.

**\*GUARACHA.** A Spanish dance.

**GUIDA:** a *guide*. Such is the Italian name of that sign which is sometimes placed at the end of a staff, for the purpose of showing beforehand what note is to follow, with what note the following staff is to commence. The Italian word *Mostra* is also used in the same sense.—We (Englishmen and Americans) usually call this sign a *direct*. See the article **DIRECT**.

**\*GUIDA MUSICA.** A name sometimes given to a book of musical instructions.

**\*GUIDE.** The leading note of a fugue is sometimes called by this name. See **DUX**.

**\*GUITAR.** A well known instrument, of Spanish invention, originally called a *Guitarra*. It is still a very favorite instrument in Spain.

**\*GUSTO:** *taste*. See **TASTE**, and also **GUSTOSO**, and **CON GUSTO**.

**GUSTOSO, CON GUSTO:** *tasteful, with taste*. This rather singular admonition the composer sometimes connects with his piece of music, in order to remind the performer that it is desirable to deliver the passages thus marked, in a very particularly tasteful manner.

**\*GUT.** This name was applied, in the Guidonian solmization, to the tone *large*

*G*, or  because this tone was the

lowest of Guido's whole system of tones, (which consisted, in all, of seven hexachords;) and consequently, inasmuch as his series of solmization syllables began with *ut*, and no hexachord was so low as this one, no syllable but *ut* could ever fall to this tone.

**\*GUTTURAL** is an adjective applied, primarily, to whatever belongs to the throat; as used in music, it is applied to tones that are formed in the throat, or to a species or register of voice which receives its character from the throat.

## H

**H.** \*This letter is used by the Germans, instead of our **B**, to represent the seventh tone of the so called natural scale. (See **General Music Teacher**, § **XX**, *Note by the Translator*.)—As to the mathematical

relation of the tone represented by this letter, or by our **B**, to the fundamental tone of the natural scale, it is as 8 to 15, *i. e.*  $\frac{8}{15}$  of the length of string requisite for producing *c* will produce the German *h* or our *b*.

**\*HALF-CIRCLE.** This term is applied to a melodic figure, consisting of four tones, in which the second and fourth tones, whether in ascending or in descending, are the same, *i. e.* are on the same degree of the staff, as *e. g.* in *a* and *b* below; two such half-circles, as in *c* and *d*, are sometimes called a whole circle, thus:



**HALF-TONES, or SEMI-TONES.** See **General Music Teacher**, § **XXXVI**; also § **XXXVIII**, with Remark, and § **XVII**, Remark.

**\*HALLELUJAH,** } This word is a Hebrew compound, from  
**\*HALLELUIAH,** } and sometimes } the verb לָלַחַד, to  
**\*ALLELUJA.** } praise, (in the second

person plural, imperative, לָלַחַדוּ, *praise ye*, and the substantive הַיְהוָה, abridged from יְהוָה, *Jehovah, the Lord*; thus the whole form, לָלַחַדוּ יְהוָה, means, *praise ye the Lord*. The word was variously employed by the Hebrews in their worship, and in their sacred writings. At one time, it was used by the priests in calling upon the assembly of the people to unite in praise to Jehovah; again it was subsequently used by the christian church, with appropriate music, on particular holy days,—the whole congregation sometimes uniting in the shouts of *Hallelujah*.—The 135th Psalm—that beautiful ascription of praise to the Divine Being—begins and ends (in the original) with this word.—Musical composers have from time to time made great use of this expression, as the text for some of their finest productions, as *e. g.* Handel in his *Messiah*. [The proper pronunciation of the word is *Hal-le-lu'-yü*.]

**\*HAND-DIRECTOR.** A name sometimes applied to Logier's *Chiroplast*.

**\*HARMATIAN AIR.** A certain spirited, animated air, said to have been composed by Olympus. It was used in battle; and because the rapidity of its movement imitated the motion of a chariot wheel, it was also called the *chariot air*.

**\*HARMONIA, (Italian ARMONIA:)** *harmony*.

**\*HARMONIA PHILOSOPHICA:** *philosophical harmony*. A term that has sometimes been applied to a philosophical treatment of harmony, particularly to the philosophical investigation of the various intervals and their relations.

**\*HARMONIC.** The adjective of *Harmony*, and of course applicable in every case where the idea of that word is required to be used adjectively.—The term is also sometimes used in a specific sense to designate those accessory or allied tones which any primary tone naturally carries along with it. See **GENERATING SOUND OR TONE**; also **BEITONE**, and **General Music Teacher**, § IV, Remark.

**\*HARMONICA.** A musical instrument, consisting of several glasses (in the shape of wine glasses or common tumblers) of different sizes, tuned to the different notes of the scale, and made to produce their tones by rubbing them circuitously on the edge with a wetted finger.—This instrument was invented by Doct. Benjamin Franklin, and is spoken of in Schilling's *Universal Lexicon der Tonkunst* in the following terms: "*Harmonica*;—this word is always pronounced with sweet emotions of mind, for it designates a musical instrument which for more than half a century has deservedly been held in high esteem, and which, with its incomparably elegant and beautiful quality of sound, and the infinitely soft and delicate shadings of its ethereal tones, produces an effect upon the human feelings that no other instrument has the power to produce, and that can never be forgotten by those who may have been fortunate enough to hear them."

**\*HARMONIC HAND.** The musical diagram of Guido.

**\*HARMONIC MODULATION.** Changes in harmony from one key to another, as *e. g.*



Here a modulation takes place from the key of *C* to that of *F*.

**\*HARMONICS.** A term variously applied to designate things which are in some way concerned with harmony. The term has sometimes been specifically applied to that group of musical tones which are naturally allied to one another and which seem naturally to belong together, namely a principal tone with its two accessories,—its twelfth (5th) and its seventeenth (3d.) These tones are called harmonics, because they naturally harmonize with each other and belong together. Rameau built an extensive theory on the idea of this natural alliance and combination of tones.

**\*HARMONIOUS.** Consonant, agreeable; the opposite of dissonant or discordant.

**\*HARMONIST.** A writer of harmony or a scientific acquaintant with harmony.

**\*HARMONIZED.** When to any single part or melody other parts are added, so as to produce a harmonic composition, the former is said to be *harmonized*.

**\*HARMONIZER.** The writer of appropriate harmonies to single parts or voices.

**\*HARMONOMETER.** A monochord (or string drawn between two points so as to produce tones) furnished with moveable bridges, by which it is rendered capable of lengthening and shortening its string at pleasure.

**\*HARMONY.** (Latin *Harmonia*—Italian *Armonia*.) (1.) *The united, simultaneous sounding of several distinct, independent tones, i. e. a chord, whether consonant or dissonant*; (2.) *A concord, as e. g. that of 1, 3, 5 or 1, 3, 5, 8*; (3.) *A combined succession of chords, making a piece of music*.—This term is very loosely used, and has been very variously defined by musical writers. The above significations, however, are the ones in which it is most commonly used. Perhaps the most loose and general sense in which the term is ordinarily employed in relation to music, is *any simultaneous combination of tones, whether in a single chord or in a successive combination of them*.

**\*HARP.** A well known stringed instrument.

**\*HARPER,** } A performer on the harp.

**\*HARPIST.** }

**\*HARP-LUTE.** A stringed instrument, whose shape resembles both that of the harp and that of the Guitar. It has twelve strings.

**\*HARPSICHORD.** An instrument of the harp species, furnished with keys, which, like those of the piano-forte, enable the performer to strike several notes at once, and consequently to play in chords, and it is from this latter circumstance that the instrument is supposed to have derived its name—*harpsichord*. Previously to the invention of the piano-forte, the harpsichord (an improvement upon the clarichord or spinet) was in universal use. The Italians called it *Clavicembalo*, and the French *Clavecin*.—The earliest mention of this instrument was in 1586.

**\*HAUTBOY,** } (more correctly *Haut-*

**\*HOBOE,** } *bois*.) A well known wind

**\*OBOE,** } instrument, which arose from the shalm, and was in common use as early as the middle of the seventeenth century. It was, at this period and for some time afterwards, employed chiefly for military music, where, on account of the piercing character of its sound, it carried the melody, and was deemed the principal instrument. Soon, however, it was introduced into the orchestra, to which it has now for a long time formed a necessary appendage.

**\*HAUTBOYIST,** } A performer on the

**\*HOBOST,** }

**\*OBOIST,** }

**\*HEMIDIAPENTE.** A Greek name for *imperfect or diminished fifth*.

\***HEMIOPE.** An ancient fistula or flute, consisting of a musical tube with 3 holes.

\***HEMISTONE.** An old Greek name for an interval, less than a whole-degree or whole-tone, but not so small as a half-degree or semitone.

\***HEPTACHORD.** A Greek name for the interval which we call a seventh;—also the name of a lyre with seven strings.

\***HERAULTS.** One of the names formerly given by the French to those of their minstrels, whose strength and clearness of voice qualified them to be public heralds.

\***HEXACHORD.** This Greek word was used to designate, (1.) Guido's scale of six tones; (2.) an interval of a sixth; (3.) a lyre consisting of six strings.

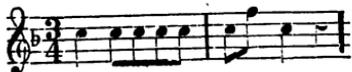
\***HIBERNIAN MELODIES:** *Irish melodies.*

\***HIDDEN.** A term used in application to fifths and octaves. The immediate succession of these intervals in harmony is forbidden by the rules of musical composition; and when the arrangement of the chords is such as to make it seem to the ear as if these intervals did immediately succeed each other, though, taking the composition as it appears to the eye, they really do not,—they are said to succeed each other in a *hidden* manner and are called *hidden octaves* or *fifths*.

\***HIGH.** This word is employed in music chiefly in the two following senses: (1.) to denote *acuteness of pitch*, in the case of the tones; (2.) as used in the comparative degree, it is equivalent to *more extensive*, *on a larger scale*, *more advanced*, &c., and in this sense it is applied to a certain department of the doctrine of rhythm; to wit, that portion of rhythm which relates to the larger rhythmical forms and combinations which is hence called *higher rhythm*.

HIGHER RHYTHM, } See General

HIGHER RHYTHMS, } Music Teacher,  
§§ LXVIII—LXX.—The term *higher-rhythms* is used to designate rhythmical combinations of notes, rhythmical forms, of the larger class, *i. e.* those rhythmical forms which are larger than single simple measures, parts of measures, &c.; as, *e. g.*



In this example we have a rhythm consisting of two simple measures. By connecting with this another rhythm of similar length, we shall obtain a rhythm of a still higher order, thus:



Here we have a rhythm, compounded of two two-measure rhythms, or a rhythm consisting of four simple measures. In like

manner, rhythms may be formed of any extent whatever; and whenever they consist of more than a single simple measure, they are called *higher rhythms*.

\***HILARODI,**—more correctly *Hilarodoi*. A Greek word in the plural number, formerly applied to wandering musical poets or minstrels who distinguished themselves by performing humorous, trifling songs.

\***HILARODIA.** The name of the short lyric poems which were sung by the *hilarodi*, or *hilarodoi*.

\***HISTRIO.** The Latin name of an actor on the stage.

\***HOCKET.** A name formerly applied to a short rest placed after a note, instead of perpendicular strokes placed over it, to indicate a short, clipped mode of performance, thus:



\***HOLD.** This name is given to a short curved line drawn over a point, ( $\frown$ ) to indicate a prolongation of time, either on a note or on a rest. This sign is also called a *pause*, and by the Italians a *fermata*.

\***HOLDING NOTE.** This term properly means a note in one part of a composition, which is prolonged or held on, while the notes of another part are changing or moving.

\***HOMOLOGOUS.** Those parts in the ancient tetrachords which corresponded with each other were said to be *homologous*.

\***HOMOPHONOI.** A Greek name for *unisons*.

\***ΗΟΜΟΦΟΝΥ,** ( $\acute{\omicron}\mu\omicron\phi\omicron\nu\acute{\alpha}$ .) The Greek word for *unison*. The term was used to designate that species of singing in which one voice was accompanied by two or more others in unison. *Homophony* was used in contradistinction to *Antiphony*, which see.

\***HORN.** This instrument is called by the Germans *waldhorn*, *wood-horn*; by the Italians, *corno di caccia*, *the horn of the chase*; and by the French, *cor de chasse*, on account of its having been chiefly used formerly in the chase or for hunting purposes. The Italians designate it also by the simple term *corno* and the French by *cor*.—The horn is a wind instrument, without tone-holes, consisting of a long tube of brass, and rarely of silver, which terminates in a wide muzzle, and which, for convenience in carrying it or handling it, is usually wound several times round—ordinarily perhaps four times; it is blown by means of a metallic mouth-piece, with a small conical shaped cavity. It differs from the trumpet in the length of its tube, in its shape, &c.

\***HORN-PIPE.** A wind instrument found in Wales. It consists of a common wooden pipe, with the appropriate sound-holes, and

has a horn in each end. In the north-west part of England, where this instrument is properly indigenous, its playing is accompanied with a national dance, which is also called a *horn-pipe*. The tune connected with this dance is always in three-fold measure— $\frac{3}{2}$ ,  $\frac{4}{4}$ , or  $\frac{3}{8}$ , and has a pretty quick movement. Hence, the word *horn-pipe* means (1.) a musical instrument; (2.) a particular species of dance; and (3.) the melody or tune performed with this dance.

\*HUNTING MUSIC. Music relating in some way to hunting.

\*HURDY-GURDY. A musical instrument, whose tones are produced by the friction of a wheel upon strings, so placed as to be made to vibrate by the wheel's motion.

\*HYDRAULICA. A very ancient musical instrument which was in some way made to perform its music by means of water.

\*HYMAEOS. *Song of the Grecian Mil-lers.*

\*HYMENAEA, } A nuptial song. See  
HYMENAEON. } EPITHALAMION.

\*HYMN, (Latin *Hymnus*; Greek *ᾠμος*.) This word originally means a *poem* or *song* in general. For a long period, however, the word has been appropriated almost exclusively to those short lyrical poems or songs which are employed for sacred purposes; hence, the word *hymn* is sometimes defined to mean a *song of praise*, with reference to the fact that the religious service in connection with which this species of poetry is sung is, in some way, either immediately or remotely, performed in the worship of the Divine Being.

The word *hymn* is also used to designate a piece of music itself, namely a grave, serious, devotional composition in which it is proper to sing the sacred text just mentioned, as *e. g.* ordinary Psalm and Hymn tunes, Motetts, and the like.

*Hymni Saliarum* were songs of the ancient Romans, which the *salii*, the priests of Mars, sung in connection with dancing, on the feast days of that god.

In very early times, the word *hymn* (*i. e.* *ᾠμος*) was used to designate a song of praise which was sung with a musical accompaniment, and often with dancing, in honor of the heathen gods and heroes.

\*HYPATE, } A name anciently applied  
HYPATON. } to the lowest tetrachord or series of four tones; the lowest tone of each of the two lowest tetrachords was called by the Greeks the *hypate*, (from *ὑπατος*, *the greatest*.) *i. e.* the chief or principal tone.

\*HYPATE DIATONOS. The name given by the Greeks to the third tone of their first tetrachord.

\*HYPATE-HYPATON, (*i. e.* *ὑπατος ὑπατων*, *the greatest of the greatest*.) The

Greeks applied this term to the lowest tone of their lowest tetrachord.

\*HYPATE-MESON: *the intermediate principal*. The tone which was both the highest of the first tetrachord and the lowest of the second tetrachord.

\*HYPATOIDES. So the Greeks called their low tones in general.

\*HYPER, (*ὑπερ*.) A Greek preposition, meaning *above, over, higher, &c.*, as *e. g.* *Hyper-Lyidian*, above the Lydian; *Hyper-Phrygian*, above the Phrygian.

\*HYPER-ÆOLIAN. The term by which the Greeks distinguished that of their modes which was a fourth higher than the *Æolian*.

\*HYPERBOLAEON. A name which the Greeks gave their fifth tetrachord.

\*HYPER-DIAZEUXIS. When two tetrachords were separated from each other by the interval of an octave, that separation was termed a *hyper-diazeuxis*.

\*HYPER-DORIAN. One of the Greek modes which was a fourth higher than Dorian; this mode was also called the *Mixolydian*.

\*HYPERIASTION. The hyperiaction or hyper-Ionic mode was a fourth above the Ionic.

\*HYPER-LYDIAN. That Greek mode which was a fourth higher than the Lydian.

\*HYPER-MIXO-LYDIAN. See HYPER-PHRYGIAN.

\*HYPER-PHRYGIAN. The *hyper-phrygian* or *hyper-mixolydian* mode was an octave above the Dorian.

\*HYPO, (*ὑπο*.) A Greek preposition, meaning *under, below, lower than*; as *e. g.* *Hypo-Phrygian*, lower than the Phrygian.

\*HYPO-ÆOLIAN. That Greek mode which was a fourth lower than the *Æolian*.

\*HYPOCRITIC. This word comes from *ὑπόκρισις*—*the representation or action of a player on the stage, ὑποκριτικός*—*pertaining to theatrical action or representation*. Hence, every species of music designed for the stage, is *hypocritic music*. This is the sense in which the Greeks used the word. We do not at the present period, however, employ the term in so extensive a signification, but confine it to a species of music employed in connection with scenic declamation or pantomimic representation,—music which characteristically accompanies these performances, or which, in other words, coincides with them in the varied character of its expression.

\*HYPO-DIAZEUXIS. The interval of a fifth, when found between two tetrachords.

\*HYPO-DORIAN. A Greek mode which was lower than any other in pitch; it was a fourth below the Dorian.

\*HYPO-IASTIAN. See HYPO-IONIAN.

\*HYPO-IONIAN. A Greek mode which was a fourth below the *Ionian*.

\*HYPO-LYDIAN. A Greek mode which was a fourth below the Lydian.

\*HYPO-MIXO-LYDIAN. The plagal mode of the Mixo-Lydian,—a mode added to the others by Guido.

\*HYPO-PHYRGIAN. This mode was a fourth below the Phrygian.

\*HYPO-PROSLAMBANOMENOS. This appellation was given to the tone which Guido added to the scale of the Greeks, namely G.

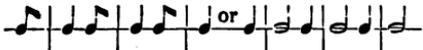
\*HYPORCHEMES. A military or triumphant song,—or dance song, employed by the Greeks on various occasions.

\*HYPO-SYNAPHE. When there was an interval between two tetrachords which was equal to another tetrachord and was occupied by another tetrachord, this interval or separation was called a *hypo-synaphe*.

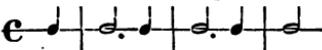
I

\*IAMBIC. *Iambic* is an adjective which represents the properties and attributes of the substantive *Iambus*, which see.

--\*IAMBUS. The word *iambus*, as employed in music, is the name of a musical foot consisting of a short and a long (—) syllable. Every piece of music in uneven measure contains, in principle, iamбусes; but this is particularly the case in three-eight and three-quarter measure, and especially when they begin with the up-beat, as e. g.



Iambuses may also be formed in even measure, though not of so strong and so decided a character, as e. g.



\*IL CANTO: *the singing or song.*

\*IL COLORITO: *the coloring.* This term is used in reference to dramatic singing, to denote the adaptation of the performance to the character represented.

\*IL PASSO TEMPO: *the pastime.* A little piece of music intended for diversion.

\*IL PONTICELLO: *the little bridge.* The Italians give this name to the bridge of a violin, violoncello, and all other instruments played with the bow. The word *ponticello* sometimes occurs in the parts written for such instruments, in which case it stands for *sul ponticello*, (*above or upon the bridge*), and denotes that, in these places, the bow must be carried close to the bridge.

The term *il ponticello* is also sometimes applied to that dividing point in a man's voice at which the natural male voice meets the falset.

\*IL SDRUCCIOLARE. An expression which, in piano-forte music, implies a sliding of the finger along the keys.

\*IL TEMPO CRESCENDO: *increasing the time.*—*Accelerando* or *Strigendo* is usually employed instead of this term.

\*IL VOLTEGGIARE. An expression sometimes applied to the crossing of the hands in piano-forte playing.

\*IMBROGLIO: *a confusion, a jumbling, a complication.* This term is sometimes applied to those passages of a piece of music, in which a rhythmically contrasted movement introduces itself, while the species of measure remains in other respects unaltered. An example of this kind may be seen in the following trio taken from a minuet of Haydn:



Such revulsive, jerking, jolting rhythmic movements frequently occur. They are sometimes designated by the expression *tempo rubato*, i. e. *stolen or robbed time*, and also by the word *confusion*.

\*IMITANDO LA VOCE. An expression sometimes found in accompaniments to vocal music, for the purpose of directing the instrumental performer or performers to imitate the manner of the vocal performance.

\*IMITATIO, } These terms are ap-  
\*IMITATION, } plied to a particular  
\*IMITAZIONE. } species of polyphonic musical composition, in which the same musical idea is repeated by several different voices and on different degrees of the scale or staff; and hence we have imitations in the fifth, in the octave, in the second, &c.

\*IMITATIVE. This appellation is applied to music which is particularly *expressive*, music that *imitates* either the internal feelings and states of the mind, or the objects and occurrences of the external world.

\*IMMEDIATE CADENCE. A cadence which occurs immediately after the dominant harmony, thus:



*Immediate cadence* is but another name for the common perfect cadence.

\*IMPERFECT. This word is variously applied in music.—Chords and intervals, e. g. are sometimes said to be imperfect, when they do not contain all their nominal members or degrees, as in the following in-

stance,  where the common or

three-fold chord of c is without its third,

namely *e.*—Again, the word imperfect is sometimes employed in application to chords, as synonymous with *diminished*; thus *e. g.* the following diminished fifth



consisting of two small or minor thirds, is sometimes called an *imperfect fifth*, in contradistinction from the so called perfect fifth, which consists of one large third and one small third.

\***IMPERFECT CONCORD.** All the concords, except the fourth and the fifth, are sometimes called *imperfect*; hence the third and the sixth are the intervals to which the term particularly applies.

\***IMPERFECT CONSONANCE.** That consonance or concord whose interval or intervals may be either large or small, (major or minor,) and yet the concordance or consonance be preserved.

\***IMPERFECT MEASURE.** *Imperfect measure*, and also *binary measure*, are terms which were once applied to what we now call *two-fold measure*.

\***IMPERFECT PERIOD.** A period which does not entirely satisfy the ear, or, in other words, a period that does not come to a full and satisfactory close. Such a passage is improperly called a *period*: it should be called a *phrase*, or—in cases where the close is very nearly a perfect one—a *section*. See **PERFECT PERIOD**.

\***IMPERIOSO:** *imperious, imperative, ruling, commanding*, and the like.

**IMPONENTE.** \**Imponente* is an Italian participial adjective, (from the verb *imponere*,—properly *imporre*,—to lay upon, to command, &c.,) and means *commanding, laying upon, controlling in an authoritative manner*. It is employed in music as a mark of expression, and indicates an *authoritative, mandatory, dictatorial* mode of performance; it does not often admit of any thing in the style of *legato*, but requires, on the contrary, a strong accentuation and a rather *staccato* style.

\***IMPRESARIO.** The Italian word for the manager or conductor of a concert.

**IMPETUOSO.**—**CON IMPETO:** *impetuous, impetuously; boisterous, &c.*

\***IMPROMPTU:** *without previous reflection or preparation*,—synonymous with *extempore*, or *extemporaneously*.

\***IMPROVVISARE.** An Italian verb, meaning to make verses or to sing extemporaneously. See **IMPROVVISATORI**.

\***IMPROVVISATORI.** This word is an Italian substantive, in the plural number, and means certain musical poets, who make it a profession to recite and sing extemporaneously. Persons of this description are said to be common in Italy.

\***IN ALT.** This expression is an abridgment of *in alto*, compounded of the Italian preposition *in*, meaning *in, on, &c.* and the

adjective *alto*, meaning (like the Latin *altus*,) *high*. Thus the phrase *in alt* means *on high*. It has sometimes been applied to the several letters or tones which lie between the twice-marked *f* and the thrice marked *g*, thus:



\***IN ALTISSIMO.** This phrase is the superlative of the preceding. All the letters or tones which are above the thrice-marked *f*, or *f in alt*, are said to be *in altissimo*, *i. e.* in the highest octave.

\***IN ALTISS.** The abbreviation of *in altissimo*.

\***INCONSONANCE.** *A discordance.*

\***IN DISPARTE:** *in a state of separation, aside, apart*. A scenic expression in the recitative of the Italian opera, directing a certain passage to be addressed aside to some character not directly engaged in the dialogue.

\***INFINITE.** An appellation applied to a perpetual fugue, or any other musical composition which returns into itself, and thus, as it were, never ends. The canon is an instance of this kind.

\***INFLATILE.** A general epithet sometimes applied to wind instruments, to distinguish them from others.

\***INFLECTION.** A term sometimes applied to an expressive variation of the voice in musical performance.

\***IN FUGUE.** A movement is said to be *in fugue*, when it consists of a single subject, the support of which constitutes the principal feature of the movement.

\***INGANNO:** *a cheat, a trick, a deception*. This term is sometimes used to designate a preparation for a cadence in a case where the expected cadence does not follow, and where consequently a trick or deception is played off upon the hearer.

\***INIZIATO:** *initiated*. The term is variously applied to those who have a mature and full acquaintance with a thing, instead of being novices or beginners.

**INNO,** (Italian.) *A hymn*; **INNI,** (plural,) *hymns*.

**INNOCENTE, INNOCENTEMENTE:** *innocent, artless, unassuming*. This term indicates an artless, simple style of performance.

**INO,**—feminine **INA.** Italian diminutive endings; as *e. g.* *flautino*, the diminutive of *flauto*, (a flute,) meaning a *little flute*;—*cantatina*, a *small cantato or cantate*;—*concertino*, a *small concerto or concert*.—These diminutive endings, like *etto* and *etta*, are sometimes used adjectively, as *e. g.* *Andantino*, somewhat *andante*, a *little un-*

*dante*. Compare ELLO and ELLA, ETTO and ETTA.

\*IN ORGANO. An expression which was formerly sometimes applied to compositions in more than two parts.

\*IN PALCO: *on a floor, stage, or platform*. This expression was formerly applied to a musical performance on a stage.

\*INSTRUMENTAL ANTHEM. An anthem with an instrumental accompaniment.

INSTRUMENTAL MUSIC. Music composed for instruments or performed by instruments. See General Music Teacher, § VII.

\*INSTRUMENTIST. A general name for any instrumental performer.

\*INSTRUMENTATION. *Instrumentation* is the art of completing an instrumental musical composition—already invented and determined upon in all its leading and most essential features—in such a manner as to give it an appropriate adaptation and assignment to all the instruments which are necessary to its due and legitimate execution. Thus, instrumentation distinguishes itself from instrumental composition, in the fact that the latter covers the whole ground of devising and constructing a piece of instrumental music, from beginning to end; while the former occupies only a part of this ground; namely the giving of the finishing strokes to the composition after its entire outline is struck out and its fundamental elements are determined upon; instrumentation is the filling up of the outline already drawn, or the putting of the finishing colors upon the already painted ground work of the picture.

The term *instrumentation* is sometimes used, however, as synonymous with *instrumental composition*.

\*INTAVOLARE. This is an Italian verb meaning literally to *wainscot, to rail in, &c.* They employed it in music, however, to denote the writing of musical notes in their so called *intavolatura, i. e. a notetabulature*. See TABULATURE.

\*INTAVOLATURA. A musical tabulature.

\*INTERLUDE. (1.) A piece of music played between the acts of a drama; (2.) any short, intermediate instrumental performance whatever.

\*INTERMEZZI. Detached dances or interludes, with which the Italians diversify their operatic dramas.

INTERMEZZO. \*A little opera or musical drama, which does not constitute the principal piece performed, but merely an interposed relief.

INTERVAL. } See General Music  
INTERVALS. } Teacher, §§ XXXII—  
XLVI; together with § 47 of the Theory.  
—Accessory names of intervals §§ XXXV—  
XXXIX.—Small and large intervals,  
§ XXXVI.—Diminished and superfluous,

§§ XXXVII and XXXVIII. Doubly diminished and doubly superfluous, § XXXIX.—General review of the intervals, § XLVI.—Inversion of intervals, §§ XLII—XLV.—Numerical names of intervals, §§ XXXIII and XXXIV.

\*INTONATE. To intonate is to sound the tones; to intonate correctly is to sound the tones in their true pitches; to intonate elegantly, tastefully, expressively and the like, is to sound the tones in that manner.

\*INTONATION. Intonation is a substantive which expresses the abstract of the verb TO INTONATE, which see.

INTRATA. See ENTRATA.

\*IN TRIPLO. A term employed by the old musicians to designate a composition in three parts.

\*INTRODUCTION. The opening movement of any piece of music.

\*INTRODUTORIO. Italian for INTRODUCTION, which see.

\*INTROITUS: *an entrance, a coming in*. This term is used to designate that part of the service of the Catholic church which is performed when the priests come in.

\*INTRODUZIONE. An Italian word for *introduction*.

\*INVERSION. This word is employed in music in the sense of *a change of position*. It denotes, (1.) the transfer of a musical subject or theme from one part of the composition to another; (2.) a reversed order of the text set to a musical composition; (3.) such a change of position in the notes of a chord as that the note which was the lowest becomes the highest.

\*INVERTED. See INVERSION.

\*INVERSIONAL CHORDS: *inverted chords*.—(An awkward, affected expression, which ought not to be used.)

\*INVERTED TURN. A musical ornament consisting of three notes prefixed to a principal note, namely one note the next degree below the principal, another on the same degree as the principal, and the remaining one on the next degree above,



**\*IRREGULAR PERIOD.** A period in which an expected final close is interrupted or suspended, by means of a false or imperfect cadence.

**\*IRRELATIVE.** A term sometimes applied to those chords, keys, and scales which have no common connecting tie between them; as e. g. two chords without any note common to both;—two scales which, though alike in their individual internal structure, are still so differently situated in the great system of tones that they do not naturally mingle or sympathize with each other—do not produce a unity of impression upon the ear.

**\*ISOCHRONOUS.** A Greek word, meaning literally, of an equated or equalized time, and applied in music to the designation of time equally measured by beats.—The term is sometimes also applied to such vibrations of a pendulum as are performed in equal times.

**ISTESSO.** See L'ISTESSO.

**\*ISTRONENTE MUSICO.** An Italian expression for musical instrument.

**\*ITHYMBOS.** A musical dance of the ancient Greeks, performed in honor of Bacchus.

## J

**\*JALEME, (ΰαλεμος:) a plaintive song, a melancholy, elegiac poem.** A name applied to an old Greek Song of Lamentation.

**\*JARGON.** A mixture of confused and discordant tones.

**\*JIG.** A light, cheerful air, very generally in  $\frac{6}{8}$  measure.

**\*JINGLES.** Loose pieces of tin placed around a tambourine, for the purpose of increasing the noise of the instrument.

**\*JOCULATOR.** A Jongleur, which see.

**\*JONGLEUR: a juggler, a mountebank.** This word was also applied to a set of wandering musicians, who, in the twelfth and thirteenth centuries, traveled about France, either singing their own compositions or attending those bards who composed verses but were obliged to hire singers and other musical performers to execute them.

**\*JUBE.** An ancient Greek hymn, sung in honor of Ceres and Bacchus.

**\*JUBILEE, (French Jubilé, Latin Jubilum.)** (1.) A time of special joy and festivity among the ancient Jews. At the commencement of every fiftieth year among that people, all slaves were liberated, and all lands which had been alienated during the whole preceding forty-nine years, reverted to their former owners; and accordingly this period was one of great rejoicing, and was called a jubilee. Hence, (2.) jubilee has come to mean in general, any season of public festivity and joy; and (3.) a religious ceremony celebrated at Rome, when the Pope grants plenary indul-

gence. Music always combines itself with these seasons, and the natural alliance which the idea of this word holds with music has often occasioned it to be, in one form and another, the theme of musical composition.

**\*JULES.** A hymn of the ancient Greeks, which was often sung by the reapers in honor of Ceres.

## K

**\*KABARO.** The name of a small drum, used in Egypt and Abyssinia. In playing it, it is struck with the naked hand.

**\*KEENERS.** Singers formerly employed in Ireland by the friends and relatives of the deceased, to mourn in vocal verse over the corpse of the dead. This ceremony was performed in the night, and the lamentation or *ullaloo* was usually accompanied by the harp.

**\*KERANIM.** The Sacerdotal trumpet of the ancient Hebrews.

**\*KERAS.** One of the names applied to the ancient *hydraulic* or *water-organ*.

**\*KEY.** The word Key means, (1.) that fundamental tone from which, as number one or as the starting point, the other tones of a piece of music are reckoned and arranged: this tone is sometimes called the *tonic* or *Key-note*; and, inasmuch as every single degree of our system of tones may, in turn, be taken as the starting-point or the number one, it follows that we can have as many different number ones, *tonics*, *Key-notes*, or *common centres*, as we have different degrees in our system of tones, namely *c*, *c $\sharp$* , *d*, *d $\sharp$* , *e*, *f*, *f $\sharp$* , *g*, *g $\sharp$* , *a*, *a $\sharp$* , *b*.—Again, (2.) the term *Key* means that series of tones which is constructed upon any one of these number ones or common centres, and thus it is very nearly synonymous with the word *scale*. We accordingly have as many different Keys as there are different degrees in our system of tones, namely the Key of *c*, the Key of *c $\sharp$* , the Key of *d*, of *d $\sharp$* , of *e*, of *f*, of *f $\sharp$* , of *g*, of *g $\sharp$* , of *a*, of *a $\sharp$* , and of *b*.—There are two general classes of keys; (a.) those keys whose first third, reckoning from number one, is a large or so called major third, are called *large* or *major* keys; (b.) those keys whose first third is a small or so called minor third, are called *small* or *minor* keys. Now as a key of each of these two classes may be constructed on every one of the twelve degrees of our modern system of tones, we have, in all, twenty-four different keys—twelve large or major, and twelve small or minor.

The term *MODE* is sometimes used in the second sense of the term *key*; and thus we speak of the musical modes of the ancient Greeks, &c.

(3.) The word *key* is also used as the

name of that moveable part of a particular class of musical instruments to which the finger is applied in producing tones, as *e.g.* the keys of a piano-forte, of an organ, of a flute, &c. &c.

\***KEY-BOARD.** This term means, (1.) the range of keys in a piano-forte, an organ, or any other like instrument; (2.) an instrument sometimes used for dividing the intervals of the octave.

\***KEY-NOTE.** See **KEY.**

\***KEYS OF A PIANO-FORTE, &c.** See **KEY.**

\***KING.** A musical instrument made of stones, and played either by striking the stones one against another, or by striking them with a stick.

\***KINOR OR KINNOR.** The name of the musical instrument which David played in the presence of Saul.

\***KNELL.** The tolling of a bell at a funeral.

\***KRUMHORN.** A wind instrument, somewhat like a bassoon.

\***KYRIE.** This is a Greek substantive, in the vocative case, from *κυριος*, *proprietor*, *possessor*, *lord*, and, as used in the sacred writings, **THE LORD.** This word, in connection with the phrase "*Kyrie eleison, Christe eleison,*" constitutes the introductory portion of the Catholic masses.—Any piece of church music commencing with this word is called a *Kyrie*.

## L

**L.** This letter is sometimes used, in piano-forte music, as an abridgment for *left*, and denotes that the notes over which it is placed are to be played with the left hand.

\***LA.** The syllable applied to the sixth tone of any scale.

\***LA CHASSE.** A French name for a piece of hunting music.

**LACRIMANDO, LACRIMOSO.** See **LAGRIMANDO.**

\***LACRIMOSO, OR LAGRIMOSO:** *tearful, weeping, pathetic.*

**LAGRIMANDO, LAGRIMOSO,** (French *larmoyant* :) *weeping, tearful.* This term indicates that the passages thus marked are to be performed with a sad, pathetic expression; and hence, that they are usually to be delivered with a slow movement.

**LAMENTABILE, LAMENTOSO:** *lamentable, lamentably.* The term has much the same meaning as *Lagrinoso*.

\***LAMENTATIONS.** Funeral music of the ancient Jews.

\***LAMENTATRICES.** The name of those female singers, who, among the Hebrews, were hired to weep and sing at funerals.

\***LAMENTAZIONE:** *lamentation.*

\***LAMENTEVOLE:** *plaintive, lamentable.* The movement, in the case of this mark, should of course be slow, and the expression plaintive and mournful.

\***LAMENTS.** A name formerly applied to the mournful, pathetic tunes of the Scotch.

\***LANGUEMENTE:** *languishingly.*

**LANGUENDO, LANGUENTE, LANGUIDO:** *languishing, pining.* This term usually denotes an expression of that pining, languishing feeling which arises from strong desire.

**LARGHETTO.** See **LARGO** and **ETTO.**

**LARGO:** *broad, large, extended.* This term, when used in music, designates the slowest grade of time;—the superlative *Larghissimo* is but little used;—the diminutive *Larghetto* means *somewhat largo*.

It has long been a matter of contention among musicians, which of the two terms, *Largo* or *Adagio*, denotes the slower grade of time,—a controversy which has finally terminated in favor of the former. Those who assigned to *Adagio* a slower movement than that indicated by *Largo*, evidently confounded *Largo* with *Lento*, which latter is admitted to denote a quicker movement than *Adagio*, and which, as it were, forms the fourth degree of slow movement, reckoning from *Largo*. Even *Larghetto* itself, the diminutive of *Largo*, still denotes a somewhat slower movement than *Adagio* and constitutes the intermediate grade of time between *Adagio* and *Largo*.

\***LARGO DI MOLTO.** *Very Largo,*—*Largo* in an unusual degree.

\***LAUDI.** Certain sacred songs addressed to the Virgin Mary and the Saints.

\***LA VOLTA.** (1.) An old lively dance; (2.) the tune sung or played to it.

\***LAY.** (1.) A species of lyric poetry, formerly much in use; (2.) any little light song or air.

\***LEADING-NOTE.** The seventh note of the scale.

\***LEANING-NOTE.** An appoggiature or fore-note.

\***LE CHANT ROYAL.** A name given by the French to the choral hymns sung to the Virgin by the pilgrims, on their return from the Holy Land.

\***LEGER LINES.** Added lines, *i. e.* lines added above or below the staff, whenever more lines are wanted than the regular lines of the staff.

**LEGARE, also LIGARE.** An Italian verb, meaning *to bind, to tie, to connect together.* Hence, *Legato, bound, connected together, closely joined*;—*Legatissimo, very much bound, very closely joined, &c.*;—*Legatura, a binding, &c.*,—or *a bind, a tie.* These terms, employed as marks of musical expression, mean the opposite of *staccato*.

\***LEGARE LE NOTE:** *join the notes closely.* See **LEGARE.**

\***LEGATO.** See **LEGARE.**

**LEGERANZA, Leggerezza, Leggierezza,**

*Levezza*: nimbleness, lightness;—**LEGGERAMENTE**, *Leggermente*, *Leggiadramente*, *Leggiadretto*, *Leggiadro*, *Leggiere*, *Leggieri*, *Leggiermente*, *Leggiero*, *Leggieruculo*: light, nimble, of elastic, light, movement;—**LEGGERISSIMAMENTE**, *Leggerissimo*, *Leggierissimamente*, *Leggierissimo*: very light, very nimble, of an extremely elastic and sprightly movement.

**LEGGIADRAMENTE**, *Leggiadro*, *Leggiadretto*: delicately, beautifully, elegantly.

**LEGGIERO**. See **LEggerANZA**.

**LEGNO**, (Latin *lignum*;) wood.—*Col legno*, with the wood,—an expression sometimes used in application to the playing of the violin or other similar instrument, to denote that the strings are to be struck with the wooden part of the bow, instead of being made to vibrate, as usual, by drawing the hair of the bow across them.

**LENTAMENTE**, **LENTEMENTE**. See **LENTO**.

**LENTANDO**. See **RALLENTANDO**.

**LENTO**: \*slowly, gently. *Lento*, as a musical term, denotes a movement somewhat less slow than *Adagio*. See **LARGO**.

**LEVARE**. See **BATTERE** and **ELEVAZIONE**.

**\*LIAISON**. A French name for a *tie*, i.e. a curved line drawn from one note to another.

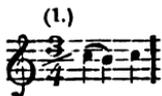
**LIBITUM (AD.)** Latin *at pleasure*.—See **PIACERE**.

**\*LICENSE**. Another name for the liberties sometimes taken by distinguished masters, with the rules of musical composition or performance.

**\*LICHANOS**, } The name of the  
**\*LYCHANOS**, } third string or tone  
of the two lowest  
tetrachords of the Greek system; hence,  
*lichanos hypaton*, and *lichanos meson*.

**\*LIGATURA**, } This name is applied

**\*LIGATURE**. } to (1.) a curved line drawn over or under two or more notes which are to be sung to one syllable; (2.) a curved line drawn over or under several notes in instrumental music, to denote that they are to be performed in a smooth and connected manner; and—in the case of a stringed instrument—played with a single stroke of the bow;—(3.) those cross-strokes which pass through the stems of eighth, sixteenth, &c. notes, in cases where these notes are connected together by such cross-strokes. An illustration of each of these three applications of the word *ligature* may be seen in the following examples:



Glo-ry.



**LISCIO**: smooth, even, polished.

**L'ISTESSO**, better **LO STESSO**: the same. See **MEDESIMO**, and **STESSO**.

**LINTO**: a lute. Compare **MANDOLINO** **Loco**. See **LUOGO**.

**\*LOCO PEDALE**. This expression means two things: (1.) that the notes are to be played in the same pitch in which they are written; and, (2.) that the pedal is to be used.

**\*LODI**. See **LAUDI**.

**\*LOVE-VIOL**. See **VIOLA D'AMOUR**.

**\*LOURE**. (1.) An antiquated musical instrument somewhat like the French *bagpipe*; (2.) an old dance tune, of a grave movement, now out of use.

**\*LOUVRE**. A well known French air, to which Louis the Fourteenth was much attached.

**LUGUBRE**: mournful, gloomy, sad.—It is also used as a designation of time, and then indicates a slow movement, as *e. g.* *marcia lugubre*, a slow, melancholy march.

**\*LUNING**. A short, melancholy strain, sung by the women of Scotland.

**LUOGO**,—less correctly **Loco**. \*This word means literally *in place*. It is usually employed in cases where a passage or several notes have been performed an octave higher or lower, than the form of the notes themselves would indicate,—to denote that, from the point where it stands, onward, the notes are to be played in the octave or place where they are actually written.—*Lo*. or *Loc*. abbreviations of **Loco**. See article **ABBREVIATIONS**.

**LUSINGANDO**, *Lusingante*, *Lusinghevole*, *Lusinghevolute*, *Lusinghiere*, *Lusinghiero*: flattering, insinuating; flatteringly, insinuatingly, in an insinuating, ingratiating manner.

**\*LUTANIST**. A performer on the Lute.

**\*LUTE**. A stringed instrument, of very early origin, which, like the Guitar, is played by the hand, without a bow.

**\*LYDIAN**. The name of an ancient Greek instrument, said to have been very soft and delicate in its tone.

**LYDIAN MODE**. A particular system of tones among the ancient musicians.—See *Weber's Theory of Musical Composition*, § 582.

**\*LYRA DOPPIA**: a double lyre. An ancient musical instrument.

**\*LYRA MENDICORUM**. An old stringed instrument, in shape somewhat like a violin.

**\*LYRA-VIOL**. A stringed instrument, resembling both the lyre and the viol.

**\*LYRA**. } The lyra is supposed to be

**\*LYRE**. } the most ancient of stringed instruments. The form of the instrument

varied in different countries and at different periods, though one of the earliest forms was that triangular shape from which arose afterwards the harp. It had at first only three strings, but subsequently, at different times and in different places, it was furnished with four, five, six, &c.

\***LYRE GUITARRE.** A favorite stringed instrument invented by the French in the last century. Its form is like that of the ancient lyre, differing only by having its finger-board furnished with bands, like the guitar. It has six strings, namely *E, A, d, g, b, e*.

\***LYRIC.** *Lyric* means, (1.) *that which pertains to the lyre*; (2.) a particular species of poetry, namely that which especially abounds in sentiment, feeling, pathos, and expression,—that which is particularly allied to music, and is adapted to be sung; (3.) a class of musical compositions which have a special sympathy with the kind of poetry above described, such *e. g.* as *songs, hymns, motetts, cantates, &c.*

\***LYRICHORD.** A stringed instrument somewhat in the form of an upright harp-sichord.

\***LYRIST.** A performer on the lyre.

\***LYRODI.** Ancient vocalists who accompanied themselves on the lyre.

## M

**M.** This letter is used as an abbreviation in several instances, namely; (1.) *M.* or *m. i. e. mano* or *main, hand*; (2.) in designations of time according to the metronome, *M.* means *metronome*; (3.) in connection with *f*, or *p*, it stands for *mezzo*; thus, *mf*, *i. e. mezzo forte*,—*mp*, *i. e. mezzo piano*.

**MA.** An Italian conjunction, meaning *but*; as *e. g. Allegro ma non troppo, i. e. Allegro, but not too much so.*

\***MADRIGAL.** } (1.) A species of lyric

\***MADRIGALE.** } poetry of a small compass, which devotes itself to the expression of ingenious, pretty, sentimental thoughts chiefly relating to love, and which embraces not less than four, nor ordinarily more than sixteen verses; (2.) a species of musical composition which was, in general, of a particularly rich and sonorous character, rather nice and studied in its construction, and ultimately transformed into the style of an extended fugue. This kind of composition was, in one form and another, very much cultivated in the 16th and 17th centuries, particularly in Italy; but it is now, to a considerable extent, supplanted by the introduction of Motetts. The madrigal may probably be regarded also as the precursor of the *opera*.

\***MADRIGALI CONCERTATI:** *concerted madrigals, i. e. madrigals with an accompaniment.*

**MAESTOSO;** *majestic, majestically.*

**MAESTRO;** *a master.*

\***MAGODIS.** An ancient musical instrument, with two sets of strings, tuned in octaves.

**MAGGIOLATA.** A Spring-song, or May-song.

**MAGGIORE:** *larger, greater.* This term occurs in music in different connections:—(1.) as a designation of time, as *e. g. tempo maggiore*, an expression equivalent to *tempo alla breve*; (2.) it is applied to musical modes or keys, as, *e. g. modo maggiore, major key or mode*; (3.) it is applied to intervals, as *e. g. terza maggiore, the large or major third, &c.* (Compare **MINORE.**)

\***MAGODI.** Comic wandering Greek musicians.

\***MAGODIA.** The name of the poetry sung by the *magodi*.

\***MAJOR.** The Latin word for *larger or greater*. It is frequently applied to intervals, chords, keys, scales, &c.

\***MAJOR KEY.** See **KEY**;—also General Music Teacher, § **CV**.

\***MAJOR MODE.** See **KEY**;—also General Music Teacher, § **CVI**.

\***MAJOR THIRD.** A third, both of whose degrees are large seconds. See General Music Teacher, § **XXXVI**.

**MALINCONICO:** *melancholy.*

**MANCA:** *the left hand.*

**MANCANDO:** *dying, fainting, sinking*; and thus, in music, the word carries the idea of becoming weaker and weaker, and finally terminating in an almost inaudible breathing of the tones; hence, this term is synonymous with *calando, decrescendo, diminuendo, morendo, perdendosi, scemando, smorzando*,—all which expressions denote a gentle, gradual diminution in the strength of the tone.

**MANDOLINO.** This word, which is the diminutive of *mandola*, is the name of a musical instrument which is now but little used. It resembled the old *mandola* or small lute, though considerably smaller, was furnished in some cases with gut strings, and in others with metallic ones, and was played by means of a quill or small piece of wood.

**MANICO,** (French *le Manche.*) This word, meaning *a handle*, is employed in music to designate the neck of a stringed instrument.—*A mezzo manico, in the half-grasp or position*, (because in this the hand of the violin-player is placed nearly in the middle of the neck.)—*Smanicando*, (literally *loosing the grasp, letting go*,) *transferring the hand to another position.*

**MANO:** *hand.*—*Mano destra, mano dritta* or *diritta, the right hand*; *mano sinistra* or *mano manca, the left hand.*

**MANUALE.** This term, meaning *manual, pertaining to the hand*, is used in music

to denote the *hand*-keys of an organ or any other instrument furnished with *foot*-keys, in contradistinction to the latter.

\***MANU-DUCTOR**: a hand-leader. A Latin term formerly applied to an individual who led a body of performers by beating time with his hand.

**MARCATO**: marked, distinguished, rendered prominent, as *e. g.* *Ben marcato*, well marked, in a clearly marked, distinct manner;—*marcatissimo*, very strongly marked, rendered extremely prominent. This term is sometimes used over such passages or individual notes, as the composer may wish particularly to have heard.

\***MARCH**. A piece of military music, intended to accompany and regulate the footsteps of soldiers.

\***MARCHE TRIOMPHALE**, (French.)—*A triumphal march.*

**MARCIA**. The Italian word for *march*. *Tempo di marcia* or *alla marcia*, in the time of a march. This designation is, rather an indefinite one, inasmuch as marches are of very different movements, some being very quick, while others are very slow. *Marcia marziale*, a martial march.

\***MARCIA CON MOTO**. A lively march, or a spirited martial movement.

**MARTELLATO**: hammered. This word is sometimes used in reference to the playing of instruments that employ the bow, as a designation of that which we usually understand by the term *staccato*. It is particularly applied to a certain knocking of the point of the bow on the strings, a mode of performance which was recently revived in Germany by *Paganini*.

\***MARTIAL MUSIC**: war music, military music.

**MARZIALE**: martial,—martially. See **MARCIA**.

\***MASCHARADA**. Music composed for the purposes of buffoons.

\***MASQUE**. When this word is used as a musical term, it denotes a sort of musical drama which includes music and dancing together with splendid and gorgeous scenery and decorations.

\***MASRAKITHA**. A wind instrument of the ancient Hebrews.

\***MASS**, (Latin *missa*,—Italian *missa*,—German *messe*.) (1.) The service of celebrating the Lord's supper in the Catholic church; (2.) that musical composition which is designed or adapted to be sung in connection with this service. This composition has fixed and uniform divisions.—These, so far as the text is concerned, are as follows: (1.) the *Kyrie eleison*, *Christe eleison*; (2.) the *gloria in excelsis deo*, to which certain invocations are added, as *e. g.* *Laudamus te*, &c., *Gratias agimus tibi*, &c., *Domine Deus rex coelestis*, &c., *Qui tollis peccata*, &c., *Cum sancto spiritu*; (3.) the *credo* or apostolic confession

of faith—the apostles' creed; (4.) the *sanctus* and *hosanna*; (5.) the *benedictus*; (6.) *Agnus Dei*, and finally *Dona nobis pacem*.

**MASSIMA**: *maxima*, *i. e.* the largest.—(1.) This term is applied to the longest species of note. See **General Music Teacher**, § XLVIII.—(2.) *Massimo*, feminine *massima*, the greatest, are variously applied; as *e. g.* *Colla massima discrezione*, with the greatest discretion; *i. e.* the piece or passage of music thus marked, is to be delivered with the highest degree of judgment and discretion.

\***MATINATA**. A morning song.

\***MATINS**, (French.) Morning musical performances in convents and in the Catholic church.

\***MATERIA MUSICA**: musical matters.

\***MAXIMA**. See **MASSIMA**, and **General Music Teacher**, § XLVIII.—(The note designated by *maxima* is sometimes erroneously called a *large*.)

\***MAZURKAS**. Polish national dances.

\***MEAN-CLEF**. The tenor-clef has sometimes been so called.

\***MEASURE**. See **General Music Teacher**, § XLVII and §§ LII—LXV.

\***MEDIANT**. The third tone of any scale or key is sometimes so called.

\***MELANGE**, (French.) A publication consisting of a variety of musical pieces.

**MELODIAL MODULATION**, } A change or better

**MELODIC MODULATION**. } from one key to another, produced solely by the effect of certain successive melodic intervals, as *e. g.*



This succession of intervals or notes naturally leads the ear to conceive the last part of the passage to be in the key of *G*, while the first part is felt to be in the key of *C*.

\***MELODIA**: *melody*. See the article **MELODY**, and **General Music Teacher**, § CIII.

\***MELODICS**. This term means, (1.) the doctrine which relates to melody; namely, the instructions which pertain to the nature of melodies, the mode of constructing them, and whatever else is involved in a full knowledge of the subject; this is the appropriate application of the term. But, (2.) the word *melodics* or *melody* is, in some instances, very improperly employed to designate that department of elementary instruction in vocal music which relates to the tones, particularly the tones considered in their different pitches, as *e. g.* the number of the so called elementary tones, the various modes of representing them to the eye, the different names given to them,—the structure of the scale, the intervals, &c. &c.

\***MELODIOSAMENTE**: melodiously.

\*MELODIOSO: *melodious*.

\*MELODIOUS: *sounding sweetly, sounding agreeably*; as *e. g. a melodious voice, i. e. a fine, sweet, agreeable voice*.

\*MELODIZE (TO.) (1.) To compose melodies; (2.) to sing melodies.

\*MELO-DRAMA, or, otherwise expressed, *Drama per musica*. This term is from the Greek *μελος*, *singing, song*, &c., and *δραμα*, *theatrical representation*; and thus the compound word *μελοδραμα*—*melodrama* means *a singing connected with a theatrical representation*. The term is used to designate a particular species of singing drama which is named, according to the number of actors concerned, a *monodrama*, (when one player only appears,) or a *duodrama*, (when two persons act in the play.) It is a dramatic tale which is occasionally interrupted by the introduction of music, and sometimes the music even accompanies the speaking. The melodrama differs from the opera in the fact that the persons acting in the former do not themselves sing, but speak, and the chief purpose of the music is to fill up the pauses which take place in the speaking.

\*MELODY, Latin *melodia*. The word melody comes originally from the Greek *μιλος*—*a song, a singing*, &c. We understand by the term *melody*, as technically employed in music, a regular and agreeable succession of tones, in virtue of which the higher and the lower, the stronger and the weaker tones, and indeed the different keys themselves alternate with one another, just according as the play of the feelings and the particular state of the mind to be expressed by the melody, may dictate.

\*MELOPOEA, } (Greek *μελοποια*.) This  
\*MELOPOIA. } term means, (1.) the art or science of composing or making a melody; (2.) the melody itself.

\*MELOS. (1.) *A singing, a song*; (2.) a piece of lyric (or singing) poetry.

\*MELOPOMENOS, (literally *singing*.)—A name sometimes given to Bacchus.

\*MEN. An abridgment of *Meno*.

MENO. An Italian adverb, meaning *less*. It is employed in music in different connections; as *e. g. Meno allegro, less allegro, i. e. less quick; meno forte, less forte, less strong*.

\*MESCOLANZA. A term applied to operas, and other secular productions, in which the ecclesiastical style is intermixed with that of the theatre.

\*MESE, } The middle tone in the

\*MESON. } Greek system of tetrachords.

\*MESOCHORI, (Greek plural.) Certain musicians whose business it was to beat time with their feet. For the sake of being the better heard, they stood on a desk and wore wooden shoes.

\*MESOLABE, (Greek.) An instrument used for dividing any interval equally.

\*MESONYCTICON. This term, meaning strictly *mid-night-ic, something connected with the middle of the night*, was applied to the midnight singing of the Christian fathers.

\*MESSA. The Italian word for *mass*. See MASS.

MESSA DI VOCE, sometimes incorrectly MESSA VOCE. \*The Italians employ this word to denote what we express by the term SWELL, namely a soft commencement, a gradual increase and then a gradual diminution of an individual tone down to the same degree of softness with which it commenced. The sign for this manner of performing a tone is as follows:

*p.* < *f.* > *p.* or < >

MESTO: *sad, pensive*. This term designates a slow movement and a pensive expression.

\*MESURE. The French word for *measure*. It is also sometimes used to designate a whole-note rest.

\*METHOD, } These terms are some-  
\*METHODE, } times employed as the  
\*METODO. } names of musical instruction-books; as *e. g. A Method for the harp, —A Method for the piano-forte, &c.*

\*METODO. Italian for *method*. The word is sometimes used as the name of a musical instruction-book. See METHODE.

\*METRE, (Latin *Metrum*.) The French word for *measure*. As a technical term, *metre* means *poetic and musical measure*.

METRICS. The doctrine of *metre*, *i. e.* of poetic and musical measure. See General Music Teacher, § XLVII.

METRONOME. See General Music Teacher, § LI.

METRUM, (English *Metre*.) See General Music Teacher, § XLVII.

\*MEZ. Abbreviation for *Mezzo*.

MEZZO, feminine MEZZA. An Italian adjective, signifying *middling, half, in the middle, the middle part of, &c.* \*This term is employed in music in a great many different connections, but always in the fundamental significations of *half, intermediate, holding a middle position*. A few of the principal examples are as follows:—*Mezza manica*, literally *in the middle of the handle*. This expression is used in reference to the playing of such instruments as the violin and denotes the *half-grasp, or middle position* of the hand on the neck of the instrument, namely that position in which—in the case of the violin—one performs those tones with the first finger which he would otherwise perform with the second, to wit *b̄, f̄, c̄, ḡ*.—*Mezza voce*, a *middling voice, or a half-voice*. This expression is used chiefly in relation to the strength or loudness of the voice, and

means an intermediate degree between *piano* and *forte*; it applies in part, however, to the quality of sound, and involves the idea of that which is of a more delicate and flute-like character.—*Mezzo forte*, abbreviations *mez. f.* and *m. f.*—a phrase which means *half-strong, middling strong*.—*Mezzo piano*, abbreviations *mez. p.* or *m. p.*—*middling soft, half-soft*.—*Mezzo soprano, half-soprano*, a species of female voice holding a middle position between soprano and alto. See **SOPRANO**, and General Music Teacher, § XXIII.—*Sulla mezza corda, in the middle of the string*.

**MEZZO SOPRANO**. See **MEZZO**, and **SOPRANO**.

\***MEZZO SOPRANO CLEF**. See General Music Teacher, § XXIII.

**MEZZO TENORE**. A half-tenor. See **TENORE**.

\***MEZZO TRILLO**. An Italian name sometimes given to a *sixteenth-note*.

\***MEZZO TUONO**: a *half-tone*.

\***MI**. A syllable applied to the third tone of any diatonic scale.

\***MIGNON**: (French.) favorite;—as *e.g. Rondeau mignon, a favorite rondo*.

\***MIMES**. Vocal mimics, whose songs and gestures were once in high esteem.

**MINACCIANDO**, *Minaccievole, Minaccioso*: *threatning, full of threats, threateningly, menacingly*.

**M. F.** An abbreviation for *mezzo forte*, or *mezzo forza*.

\***MINIM**, } A half-note. See General

**MINIMA**, } Music Teacher, § XLVIII.

\***MINIM-REST**. A half-note rest;—

thus: 

\***MINEUR**. French for **MINOR**, which see.

\***MINOR**, } Both of these words are

**MINORE**, } from the Latin adjective *minor*, the comparative degree of *parvus*—*little, small*; and hence *minor* means *smaller, less*. The term occurs in several different connections; as *e.g. Modo minore* or *minor mode*, *i. e.* the key or scale whose first third from the number *one* or *tonic* upwards is a small or minor third, &c.—See General Music Teacher, § CVI. *Terza minore* or *minor third, i. e. a small third*. Sometimes also, when, in a piece of music in the major key, an entire section occurs which is in the minor key, the latter is called substantively *a minor, the minor, or the minore*.—(The terms *Major* and *maggiore* are also used in the opposite cases.)

\***MINOR MODE**. See **MINOR**, and General Music Teacher, § CVI.

\***MINSTREL**. A wandering musical poet.

\***MINSTRELSY**. (1.) The profession of a minstrel; (2.) the performance of a minstrel.

**MINUE** OR **MENUE**, } A *Minuet*. A

**MINUET**, } well known spe-

**MINUETTO** OR } cies of dancing

**MENUETTO**. } music, in  $\frac{3}{4}$  meas-

ure, and of a moderately slow movement. This species of music, however, is not confined to dancing, but occurs also in quartets, symphonies, and the like; and in this case it has usually a quicker movement, and sometimes a very rapid one. The minuet, thus employed, is usually marked *Scherzo minuetto*, or simply *scherzo*. Compare **ALTERNATIVO**.

\***MISERERE**. A Latin verb, meaning *have pity on, have mercy on*. It is employed as the name of a celebrated sacred song—properly the 57th Psalm, which in the Latin version of the Scriptures begins: *Miserere mei Domine*. In the Catholic church, the *miserere* constitutes that portion of the worship of the divine Being which is performed during the whole year, particularly in the cloisters, at the commencement of every civil day, *i. e.* at midnight,—under the name of *matins*, (Italian *mattatino*.)

\***MISSO**. Italian for *Mass*.

**MIXED REGISTER**. See General Music Teacher, § IV, Remark.

\***MIXO-LYDIAN**. The highest of the seven Greek modes.

\***MOCIGANGA**, (Spanish.) A Spanish musical interlude.

\***MODE**. A name applied to a particular system or arrangement of tones, as it respects their successive intervals or distances from each other. The term is not unfrequently used as synonymous with *scale*. See **MAJOR MODE**, and **MINOR MODE**;—also General Music Teacher, § CVI.

\***MODERATAMENTE**: *moderately*.

**MODERATO**: *moderate, moderately*. (1.) *Moderato* is employed in music as an adverbial designation of time, and is usually combined with some other word which more specifically defines its meaning; as *e.g. Allegro moderato, moderately quick allegro, or moderate allegro*.—(2.) When standing alone as an independent mark of time, *moderato* denotes a movement nearly like that of *Andante*.

\***MODO MAGGIORE**. Italian for *major mode*. See **MAJOR**.

\***MODO MINORE**. Italian for *minor mode*. See **MINOR**.

\***MODULATION**. A change from one key to another in a piece of music.

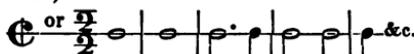
\***MODULAZIONE**. Italian for *modulation*.

\***MODUS**, (*major—minor*.) Latin for *MODE*, which see, and also General Music Teacher, § CVI.

\***MOLLE**: (French.) *soft*, &c. In music, however, this word is applied to a flattened tone, *i. e.* to a tone which is lower by

a small second or half-degree, than its usual pitch.

\***MOLOSSUS.** A musical foot, consisting of three long or three accented notes immediately following one another. Such a molossic rhythm frequently occurs in hymns; as e. g. "O Lord! Hear!"—three long and heavy or accented syllables. The molossus can be expressed in music only by three successive full measure notes, as e. g. in adapting music to the above text:)



**MOLTO:** much, very,—nearly synonymous with *assai*; as e. g. *Molto vivace, very lively*.—The phrase *di molto* has the same meaning; as e. g. *Molto adagio* or *Adagio di molto, very adagio*.—The superlative is *Moltissimo* and means *very much, much in the extreme*, as e. g. *Allegro con moltissimo moto, i. e. Allegro with very much motion—extremely quick allegro*.

\***MOLTO SOSTENUTO.** This term means that the notes should be well sustained—not clipped or abridged.

\***MOLTO VIBRATO.** See **VIBRATO**.

\***MOLTO VOCE.** With a full voice.

\***MONAULOS.** An ancient species of flute.

\***MONFERRINA.** A lively dance tune, in  $\frac{3}{8}$  measure.

\***MONOCHORD.** An instrument which consisted originally of one string; and hence its name. It has also been called a *tone-measurer*—Latin *mensa*. It was first used by the Greeks, for the purpose of determining the relations of the different tones, intervals, &c. It consists of a smooth, flat piece of wood, from two to four feet long, and of various breadth, from four to six inches, according to the number of strings employed; eight-stringed monochords are considered the best. It has also a moveable bridge, marked degrees, and other appendages requisite to its purpose.

\***MONODIC:** pertaining to a monody, of the nature of a monody. See **MONODY**.—The opposite term is **POLYODIC**.

\***MONODY.** The Greeks called every species of one-voiced singing or song a *μονωδία*—*monodia* (a monody.) Hence it has become customary, in more modern times, to denominate every *solo-song* or *singing, a monody*.

\***MONODICA.** The Italian word for **MONODIC**, which see.

\***MONODIE.** French for **MONODY**, which see.

\***MONOPHONIC:** one-voiced;—the same as **MONODIC**, which see.—The contrast term is **POLYPHONIC**.

\***MORDENT,** } Literally, *sharp, tart,*

**MORDETE.** } biting. This word is used

in music as the name of a particular ornament, in which the principal tone is several times alternated with the next tone below it, and in such a manner that the principal, essential tone of the melody is always the prominent one in the divisions of the measure. The sign for this ornament is + or ++, as e. g.



The French call this ornament *Pincé*.

Some musical writers make a distinction between the mordent just described—called by them *the German mordent*, and another similar ornament which alternates the tone *above* with the principal one, instead of the tone below, and which they call the *Italian mordent*, namely:



**MORENDO.** The same as **MANCANDO**, which see.

**MORMORANDO:** *murmuring, whispering, muttering; murmuringly, whisperingly, mutteringly.* (This word occurs in a Quartett of Carl Maria Von Weber's.)

\***MORRICE-DANCE.** An old military dance, accompanied by the gingling of bells and the clashing of swords.

**Mosso.** An Italian participle, meaning *moved*. It is used in music to designate a somewhat quickened grade of time.—The word *mosso*, properly *più mosso*, is also used as synonymous with *con più moto*. Compare **MOTO**.

**MOSTRO.** A *direct*. See **GUIDA**.

\***MOTET,** } \*These terms designate  
\***MOTETT,** } a very ancient form of vo-  
\***MOTTETTO,** } cal music—a kind of mu-  
\***MOTTETTO,** } sic known to exist as early  
at least as the thirteenth century. Motetts were originally sacred songs which took their text from the holy scriptures, and which laid the foundation for the so called *cantus firmus* or *plain singing* of Pope Gregory's time. Compositions of this kind have varied in their form more or less during the successive ages of their existence; but, taken in their present shape, they consist chiefly of the following four classes, to wit: (1.) Chorals, and other sacred songs, figured by vocal parts; (2.) Chorals, either accompanied or carried through with a fugue, by vocal parts; (3.) Vocal choruses (either with or without an accompaniment) which carry through a succession of connected fugue passages; (4.) Church-songs which are composed, verse for verse, from the scripture text, in all these and other forms, such as chorals, fugues, trios, &c.

\***MOTIVO.** This Italian word, meaning literally *a cause, a motive*, is technically

employed to denote—(1.) the subject or theme of a musical composition; (2.) any leading, prominent passage in a piece of music.

**MOTO:** *motion*. This word, as employed in music, usually denotes an increase of movement; as, *e. g.* *Andante con moto*, *i. e.* *somewhat quicker than andante*; *Con più moto*, *with more motion—faster*.—Some incorrectly write *Più moto* for *Più mosso*.—Compare **MOVIMENTO**.

\***MOTO CONTRARIO:** *contrary motion*.

\***MOTO OBLIQUO:** *oblique motion*.

\***MOTO RETTO:** *direct motion*.

**MOTTETTO.** See **MOTETTO**.

**MOUTh-PIECE.** That part of a trumpet, clarinet, oboe, &c. to which the mouth applies itself in performing on the instrument.

\***MOVEMENT.** (1.) Musical progression or motion in general, as *e. g.* *a slow movement*, *a quick movement*, &c.; (2.) a strain, or any homogeneous, connected passage of music, as *e. g.* *an allegro movement*, *an adagio movement*, &c.

\***MOVIMENTO:** *movement, motion*. The Italian word *movimento*, like the corresponding English word *movement*, is usually, as a musical term, employed in the sense of *time, degree of quickness or slowness*, and is equivalent to *tempo*. Compare **MOTO** and **TEMPO**.

\***MUSE.** A name applied to the muzzle of a bag-pipe.

\***MUSETT,** } Latin *MUSA*. (1.) A  
\***MUSETTE,** } species of bag-pipe, par-  
\***MUSETTA.** } ticularly that which was  
formerly very much used in France; (2.) an obsolete dance-tune, usually in  $\frac{3}{4}$  or  $\frac{3}{8}$  measure, and of a moderately quick movement; (3.) any small piece of music, in general,—whether a dance or not,—which bears any considerable resemblance to the *jig* or *gigue*.

\***MUSARS.** A name formerly given to those who played on the *musette*.

\***MUSICA MENSURABILIS.** Music of a measured character; music brought into a definite, measured arrangement, in contradistinction from music written and performed without any regard to rhythm or measured time.

\***MUSICA COLORATA:** *colored music*. This name has sometimes been applied to music which, in respect to the intervals between the successive degrees of its scales or keys, differs more or less from the music of the old church modes, which latter kind of music admitted no semitonic, half-degree, or small second distance between its tones, with the exception simply of those between *e* and *f*, *b* and *c*, *a* and *bb*.

\***MUSICA FICTA.** See **MUSICA COLORATA**.

\***MUSICAL GLASSES.** See **HARMONICA**.

\***MUSICO PRATICO:** *a practical musician*.

\***MUTATION,** (Latin *mutatio*, from the verb *mutare*, *to change*.) As a musical term, the word *mutation* is chiefly employed to designate the transformation of the human voice, according to *age*, and *sex*; it is applied particularly to the change which takes place at the age of puberty.—The term *mutation* is sometimes also employed, in reference to the Italian solmization, to designate the exchanging of one syllable for another in ascending the scale.

\***MUTE.** An article used, in some instances, to dampen the sound of the strings of a violin, or other stringed instrument. The word *dampner* is employed in the same sense.

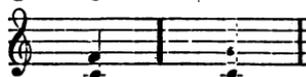
**M. V.** An abbreviation for *Mezza voce*.

\***MYLOTHROS.** An appellation applied among the ancient Greeks to a *miller's* or *baker's* song.

N

\***NACARA,** } \*A pulsatile instrument  
\***NACCARE,** } similar to the Spanish cas-  
\***NACCHERE,** } tagnette or castanets, but larger. It was formerly very much in use, particularly among the Turks. See **CAS-TAGNETTE**.

\***NAKED.** A term sometimes applied to a combination of notes which belong to a chord, the rest of whose members are wanting, as *e. g.*



Naked Fourth. Naked Fifth.

The chord in the first instance is properly that of *f, a, c̄*—the *a* member being absent; the full chord in the second instance is *c̄, ē, ḡ*—the *ē* member not being present.

\***NASAL SOUND** or **TONE.** A sound that is unduly and improperly affected by the nose.

\***NASARD.** An ancient wind instrument.

\***NATIONAL SONGS.** Songs which have become associated and identified with particular countries, either by means of the sentiments they contain or by long use.

**NATURAL.** A name given to the sign  $\natural$  employed for the purpose of removing the effect of a previous sharp or flat— $\sharp$  or  $\flat$ .—This sign is also called a *canceling sign*, *a neutralization sign*, &c. See **General Music Teacher**, § XXVII.

\***NATURAL HARMONY.** This term is sometimes applied to harmony that consists simply of those tones and those combinations of tones which are produced by a certain regular, systematic, proportional division of a musical string. Tones thus produced by different proportional lengths

of a string are conceived to be especially the product of nature, and the several relations which these tones sustain to each other when combined together in chords, are accordingly considered to be natural relations; and hence the harmony growing out of such tones and combinations of tones is denominated natural harmony. Harmony which involves other elements, than those thus produced and associated, is, by way of contrast, called artificial harmony. See General Music Teacher, § IV, Remark, and § X, Remark.

\*NAUTICAL SONGS. Songs pertaining to sea-faring life.

\*NEBEL. A ten-stringed harp, mentioned in the holy scriptures.

\*NEGHINOTH, } The general name  
\*NEGINOTH. } of the Hebrew stringed instruments.

\*NETE. *Nete* was a name applied by the Greeks to the fourth degree or tone of the three highest tetrachords of the great system of tones.

NEL, NELL', NELLO, NELLA. \*These forms are compounded of the Italian definite article and the preposition *in*, and accordingly mean *in the*; as *e. g. Nello stesso tempo, in the same time.*

\*NETOIDES. The highest tones of the ancient scale or musical system.

\*NEUMÆ. An old Latin name for what are now called *divisions* or running passages.

\*NINETEENTH. An interval consisting

of two octaves and a fifth, thus:



\*NINTH. An interval embracing an oc-

tave and a second, thus:



\*NOCTURNE. The French word for *NOTTURNO*, which see.

\*NOCTURNO. A false spelling for *NOTTURNO*, which see.

\*NOEL. This is a French word, which properly means *Christmas*. Hence, the popular songs which were formerly sung in France on the festival of the birth of Christ, in imitation of the songs of the shepherds of Bethlehem, were called *noels*.

\*NOIRE. A French name for a *quarter note*.

\*NOMION. *Nomion* was a species of *love-song* among the ancient Greeks.

\*NOMODICTAI. This name was applied—at first by the ancient Greeks—to the judges whose business it was to award the prizes to the contestants at the public musical games.

NON. *Non* is both a Latin and an Ital-

ian adverb, meaning *not*; as *e. g. Non troppo, not excessive, not too much.*

NONETTO, (from the Italian numeral adjective *nono, ninth.*) A *nonett*, *i. e.* a piece of music composed for nine voices.

\*NOTA INTIERA. An Italian term, meaning *an entire or whole note*. This name was once applied to what we now call a *double-note* or *breve*, because this note was at one period taken as *unity*, in the same way that our so called *whole-note* (or *semibreve*) now is.

\*NOTATION. This term is sometimes applied to the expressing of tones by visible marks or signs, *i. e.* to the writing of music in notes.

\*NOTE, (Latin and Italian *nota.*) This word, literally meaning *a mark or sign*, is employed in music as the name of all those different characters, marks, or signs which are used to represent musical tones, (in respect to their length.) See General Music Teacher, §§ XXII, XLVIII, XLIX.

\*NOTE SENSIBLE. The French apply this term to what was called by the old musical writers the *subsemitonium modi*, *i. e.* the subsemitone of the mode or key, namely the leading-note or seventh degree of any major diatonic scale.

\*NOTE ANTICIPATE. Italian for *notes of anticipation*; *e. g.*



Here the note  $\bar{d}$ , in the first measure, is a note of anticipation, because it is performed in advance or in anticipation of the note  $b$  below, to whose chord it properly belongs.

In like manner, the  $\bar{e}$  of the same measure, is a note of anticipation, because it is heard, in performance, before the other note of the chord to which it belongs is struck, namely the  $\bar{c}$  in the next measure. Hence, when the arrangement of any harmonic combination of notes is such, that any single one is struck in advance of the other note or notes of the chord to which it belongs, an *anticipation* is said to take place, and the note thus struck is called a *note of anticipation* or *nota anticipata*.

\*NOTE OF MODULATION. This term properly applies to any note which introduces a new key; it is usually applied, however, to the so called *leading-note* or sharp seventh of the key introduced; as *e. g.*



Here a transition takes place from the key

of *C* to the key of *F*, and the note of modulation is  $\bar{F}\sharp$ .

\*NOTE OF PROLATION. An old Latin name of a dotted note.

\*NOTE RITARDATE. Notes of retardation. These are the opposite of NOTE ANTICIPATE, which see. An example of retardation may be seen in the following passage:



**NOTTURNO:** nocturnal, nightly. This term is technically applied to any piece of music which is designed to be performed in the night; and thus it means, a night-piece or serenade.

\*NOUVELLE METHODE. A French term for a new book of musical instruction.

\*NUNNIA. Among the Greeks the song of the nurses.

\*NUPTIAL SONGS: marriage songs.

O

O. A circle in the form of this letter, or one compounded of two half-circles placed together, (O,) was formerly employed to designate a species of measure consisting of three whole-notes and called *tempus perfectum*,

O, OD, OSA. Italian conjunctions, meaning *or*; as *e. g. Flauto o Violino, the flute or violin*;—*Soprano secundo od Alto, the second soprano or alto*;—*Oboe ossia clarinetto, the oboe or clarinet*.

OBLIGATO: bound, connected, fastened to. The term is used in music in the sense of necessarily or indispensably connected. Every part or instrument in a piece of music which cannot be dispensed with, but which constitutes an essential element of the piece and is not a mere *ad libitum*, is said to be *obligato*, *i. e.* an indispensable constituent which is material to the intended character of the piece. This term is, accordingly, the opposite of *ad libitum*.—The term *obligato* is sometimes used in a somewhat more restricted sense as synonymous with *concerting, concertant, or concerted*. Compare CONCERTO and RECITATIVO.

OBLIGATO. An incorrect spelling for OBLIGATO.

\*OBLIQUE MOTION. A term applied to the progression of parts in harmony when one part proceeds forward on one and the same degree of the scale while another either ascends or descends, thus:



OBOE. See HAUTBOY.—In addition to

the usual oboe, a species is sometimes used which is a fourth or a fifth lower, and which goes by the name of *English horn* (*Corno inglese*).—A similar species of low oboe, moreover, was extant among the old musicians under the name of *oboe d' amore*,—as also the *oboe di caccia*, or *hunting oboe*.

\*OBOIST. A performer on the oboe.

\*OCTACHORD, } An ancient string-

\*OCTACHORDUM. } ed instrument, tuned to the eight degrees of the diatonic scale; and hence its name, which literally means an *eight-stringed* instrument.

OCTAVE. (1.) A series or group of eight tones, extending from any letter to the same letter occurring again, either eight degrees higher or lower, as *C—c* or *c—C*; (2.) a single tone, either eight degrees above another or the same distance below it.

\*OCTAVE FLUTE. A flute whose range of tones is an octave higher than that of the German flute.

\*OCTAVINA. An old stringed instrument of the harp species.

\*OCTAVE STOP. A certain stop of an organ or piano-forte, embracing tones an octave above other corresponding ones.

OCTETTO. A false spelling for OTTETTO, which see.

OD. See O.

\*ODE. The name of a particular species of lyric or musical poetry.

\*ODEON, (Greek *ὀδῖον*, a place of music.) Originally a place at ancient Athens, where musical meetings were held. Hence, the word *Odeon* has subsequently been used as the name of a music room.

\*ODEUM. The Latin of ODEON, which see.

OFFERTORIO, } *The Offertory*—a

OFFERTORIUM. } piece of music introduced in the Catholic masses between the *Crede* and the *Sanctus*.

\*OFFERTORY. See OFFERTORIO.

OFICLEIDA, }

\*OFICLEIDE, } See SERPENTE.

\*OPHICLEIDE. }

ONE. *One* is an Italian amplificative ending; as *e. g. Concertone*, the amplificative of *Concerto*, meaning a *great concerto*—a *great concert*;—*Fagottone*, a *large bassoon*;—*Flautone*, a *large flute*, a *base flute*, a *Flûte d' amour*;—*Violone*, a *large viol*, a *contra-viol*, or *double-base viol*;—*Trombone*, (literally a *great trumpet*), a *trombone*, or *trumpet*.

\*OMNES. Latin plural meaning *all*.—See TUTTI.

\*ONDEGGIAMENTO: *wavingly, undulatingly*;—synonymous with *Tremulo*.

\*ONDEGGIARE. An Italian verb, meaning, in music, to *wave the voice*.

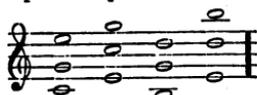
\*ONDEGGIARE LA MANO. To *wave the hand in beating time*.

**ONGARESE, ALL' ONGARESE.** *Ongarese* is an Italian adjective, meaning *Hungarian*, and is, musically, applied to a particular species of dance;—*All' Ongarese* means in the *Hungarian manner*, in *Hungarian style*.—Many write *Ongherese*.

**ONGHERESE.** See **ONGARESE**.

**\*OPEN.** (1.) The strings of a violin, guitar, &c. are said to be *open*, when they are not pressed down by the finger; (2.) the tones themselves, thus produced, are also called *open*.

**\*OPEN HARMONY.** A term synonymous with dispersed harmony, meaning that harmony whose tones are widely apart in point of pitch, thus:



The opposite species of harmony is said to be *close* or *compact*.

**\*OPEN PLAIN SHAKE.** A shake of moderate quickness, distinct in its alternations, and terminating without a turn, thus:



**\*OPEN STOP.** That stop in an organ which commands the open pipes.

**\*OPEN STRINGS.** See **OPEN**.

**\*OPEN TURNED SHAKE.** A shake that is open, and that terminates with a turn, thus:



See **OPEN PLAIN SHAKE**.

**OPERA.** \*An Italian word, literally meaning *work*, or a *work*. The word is technically applied to a drama essentially combined with singing and orchestral music, or at least with an instrumental accompaniment. There are several species of opera, as *e. g.* *Opera seria*, the *serious opera*; *opera buffa*, the *comic opera*, &c.—The word *opera* is often employed in its literal sense, and is thus applied to any literary or musical work, as *e. g.* *opera prima*, *opera seconda*, the *first work*, the *second work*. *i. e.* the first, or the second production or publication of the author, on the title-page of whose book the term occurs.—*Operetta*, a *little work*, or *little opera*.

**\*OPERA BUFFA.** See **OPERA**.

**\*OPERATICAL:** *pertaining to an opera*.

**\*OPERA SERIA.** See **OPERA**.

**\*OPERETTA.** See **OPERA**.

**\*ORATORICAL:** *pertaining to an oratorio*, in the style or manner of an oratorio.

**\*ORATORIO.** A sacred musical drama;

as *e. g.* Handel's oratorio of the Messiah, Neukomm's oratorio of David, Haydn's oratorio of the Creation.

**\*ORCHESTRA.** (1.) That space in a theatre which lies between the stage and the seats of the spectators, and which is appropriated to the choir and the instrumental musicians; (2.) that part of a concert room in which the band and singers are stationed; (3.) the band of instrumental musical performers themselves; (4.) the collective mass of the instruments employed in concerts, operas, and church music.

**\*ORCHESTRAL:** *pertaining to an orchestra*, (in any of the senses above specified.)

**ORDINARIO** or **SOLITO:** *ordinary*, as *usual*, in a *usual manner*. This word is employed in music to show that the notes, from the point where it occurs, are to be played or sung just as they are written, instead of being performed *all' ottava*,—*scialumo*,—or *sul ponticello*, &c.—The word *ordinario* is also sometimes used as a designation of time, as *e. g.* *Tempo ordinario*, *i. e.* in the *usual time*.

**\*ORGAN.** A well known keyed instrument.

**\*ORGANIST.** An organ-player.

**\*ORGANISTIC:** *pertaining to the organ*.

**\*ORGANISTS OF THE HALLELUJAH.** An appellation given to four particular priests who organized or sung in parts, especially in performing the Hallelujah.

**\*ORGANIZARE.** To perform music in parts, as the organ does; *i. e.* to perform *harmonically*, instead of *melodically*.

**\*ORGANIZED PIANO-FORTE.** An instrument compounded of an organ and a piano-forte.

**ORGANO.** The Italian name for *organ*.

**\*ORGANO PICCOLO:** a small organ.

**\*ORGANORUM INTABULATURAE.** A Latin name for voluntaries, preludes, and other compositions expressly intended for the organ.

**\*ORGAN STOP.** Any one set of the pipes of an organ, as *e. g.* the *Hautboy stop*, the *Diapason*, &c.—The term *register* is frequently applied to the same thing.

**\*ORGANUM.** The Latin name for the *organ*.

**ORNATEMENTE.** An Italian adverb, meaning *ornamentedly*, with ornaments, in an *ornamented style*.

**\*ORPHARION.** An ancient stringed instrument resembling the violoncello.

**\*ORTHIAN MODE.** One of the Greek musical modes. The compositions which were written in this mode were performed in particularly quick time.

**OSIA.** See **O**.

**OSSERVANZA (CON.)** *With attention*, with *circumspection*, with *care*,—nearly synonymous with *con diligenza*.

**OTTAVA.** The Italian word for *octave*. *Coll' ottava*, with the *octave*;—*All' ottava*

*alta or bassa, in the octave above or below.* Compare ORDINARIO.

\*OTTAVA ALTA, or *8va alt*: an octave above, or a high octave.

\*OTTAVA BASSA: a low octave, or an octave below.

OTTAVINO. The diminutive of *ottava*, meaning a little octave. The small, octave flute, e. g. is called *flauto ottavino*, *flauto piccolo*, *flautino*.—The term *ottavino* is sometimes also applied to other instruments and to organ registers which are one or more octaves higher than others. Compare FLAUTINO and PICCOLO.

OTTETTO. An Italian diminutive from *otto*, eight,—meaning literally a little eight.—Technically employed, *ottetto* means a piece of music for eight voices or in eight parts. The corresponding English word is *Octett*.

\*OSTINATO: obstinate, holding on, firmly fixed. This term is sometimes applied to a fundamental or base part in harmony which continually repeats through an entire passage the particular form or tune with which it commences; such a base is called a *basso ostinato*.

\*OVERTURE. An introductory symphony to a musical drama or to any large piece of music.

\*OXYPHONOS. A name which the Greeks applied to one who sung a high part, a sopranoist.

P

P. \*When this letter is used alone, it is an abbreviation of *piano*, thus *P* or *p*, = *piano*; but when used in connection with another single letter, it may mean either *piano*, *poco*, or *piu*, as e. g. *p. f.* = *poco forte*, a little forte,—or = *piano-forte*, soft and then loud, beginning soft and becoming loud. Since, however, the words *poco* and *piu* are usually written in full in such cases, it is generally to be presumed, wherever the abbreviation *p. f.* occurs, that it means *piano-forte*.

\*PAEAN. An ancient song of victory.

\*PALCO. Italian for a stage or scaffold; the stage, in a theatre; as e. g. *Trombe sul palco*, the trumpets on the stage.

\*PALMULA, (Latin.) Literally the palm of the hand, then an oar. In music, this word was employed by the old Latins as a name for the keys of any keyed instrument.

\*PANARMONION. An ancient wind instrument.

\*PANDEAN. An adjective usually applied to an instrument called *Fistula Pandis* or *Pipes of Pan*.

\*PANDORA. An ancient stringed instrument, somewhat like the Greek *barbitus*.

\*PANTING BELLOWS. Certain organ bellows, so constructed as to prevent all jerking and irregular motions of the wind.

\*PANTOMIME. Mimic action accompanied with music.

\*PARADIAZEUXIS. A term used in the ancient Greek music to designate that interval of a large second (whole-degree or whole-tone) which occurred between the two tetrachords *synemmenon* and *diazugmenon*.

\*PARADOXUS. An appellation applied to the individual who won a prize in the ancient musical olympic games.

\*PARACONTACION. A species of alternating singing formerly used in the Greek church.

\*PARAPHONIA, } This term was ap-

\*PARAPHONY. } plied by the Greeks to a melodic progression by consonances in general. The word properly means a dissonance or disagreeableness of sound, and thus is the opposite of euphony. The progression of a melody by mere consonances, as by mere fourths and fifths, is not agreeable; for, though the consonance is agreeable in itself, still its frequent repetition becomes disagreeable or dissonant in consequence of its monotony.—The term is understood, by some, to mean a progression by mere fourths and fifths.

\*PARAPHONOI, (Greek plural.) The adjective that corresponds to PARAPHONIA, which see.

PARLANTE: speaking, talking. This term is applied to singing in cases where it partakes especially of the speaking style, as e. g. when it has a great number of words to express, and consists perhaps, of many short notes, each taking a syllable of the text.—The term is applied, in general, to every species of vocal delivery, which, instead of giving that prolonged and singing character to the tones that constitutes singing in the strictest sense, performs them in a manner that is intermediate between singing and speaking, and hence the expression *Recitativo parlante*. Compare STRACCIALANDO.

PARODIA, } \*The word *παρῳδία* or *παρ-*

\*PARODY. } *ῳδή*, from which we have our word *parody*, means literally a proximate singing or song, a singing along side of, and was applied by the Greeks to a species of facetious poetry in which either whole passages or individual expressions of serious poetry were borrowed or imitated. We now understand by the term a production in which a serious poem is transformed, by changing its subject, into another distinct, independent poem, whether serious or comic; i. e. the usual travesty or parody.—In music, a parody is nothing else than the alteration of the text of a piece of vocal music; that is to say, the notes of a piece of music already extant are furnished with another set of words, without being, in any material respect, altered themselves.

**PARTE.** \*The Italian word for *part*.—The word is technically used, in music, to designate, (1.) a *voice or part* in a polyphonic musical composition, as *e. g. la parte prima, the first voice or parte, i. e. the leading, principal part;—la parte di violino, the part to be played by the violin.*—When, however, the term *parte* is used without being accompanied by any other word to define its signification, it means in particular, (2.) the *principal part or voice*, and especially the *vocal part*; as *e. g. Col-la parte,—colle parti, with the principal voice or part,—with the principal voices or parts.* These latter expressions mean that the accompanying voices or parts, in passages thus marked, are to be wholly subordinated to the principal voice or part, particularly in measure and time. These expressions most frequently occur in vocal music and in cases where the mode of delivery is made to depend chiefly upon the taste of the performer.—The word *parte* is sometimes used, (3.) in the sense of *side*, as *e. g. A parte, on the side of.*—Finally, (4.) *parte* is often employed in music in its simple, original signification of *part, portion*, namely for a part or portion of a piece of music; as *e. g. at the end of a sheet on which music is written, when a part of the piece is on the other side, thus: volti segue la secunda parte, i. e. turn over—the second part follows; prima parte repetita or da capo, i. e. the first is to be repeated.*

\***PARTE CANTANTE.** The canto or singing part.

\***PARTHENIA,** (Greek.) The ancient choruses sung by virgins at public festivals.

\***PARTIAL TURN.** A turn which consists of the principal note together with three fore-notes or appoggiatures, the first of which may be either a large or a small

second above the principal, thus: 

**PARTITURA, PARTIZIONE.** \*The Italian words for what we call a *score*; *i. e. the several staves, collectively taken, which contain the several parts or voices that are to be performed together.*

**PARTIMENTO.** A figured base. Compare **BASSO CONTINUO.**

\***PART,** } The word *part* is usually  
\***PARTS,** } employed, in England and in this country, to designate what the Germans call a *voice*, namely a part in a polyphonic musical composition, which is to be sung or played by a single individual or by one particular class of individuals; thus *e. g. we have a base part or voice, i. e. a part which is to be sung by base voices or played by low-toned, base instruments; a soprano or treble part or voice, i. e. a part*

which is to be carried by high female voices or by high-toned instruments; &c.

**PASSACAILLE.** *Passacaille* is a Spanish name of an old dance-melody, now out of use.

\***PASSAGE.** Any small portion of a piece of music.—The word is sometimes used also in a larger sense, to designate any portion of a musical composition that is less than the whole piece.

\***PASSAGGIO:** a *passage*.

\***PASSAMEZZO.** A slow, simple dance-tune.

\***PASSING-CHORDS.** Chords of transition; *i. e. chords which are introduced, not for the sake of their own harmony, but for the purpose of forming an easy and agreeable transition from one chord to another, in cases where a direct transition from one of these to the other would be harsh and abrupt.* See **TRANSIENT CHORD.**

\***PASSING NOTES.** Notes employed to form an agreeable transition between others; as *e. g.*



Transient or passing notes are very often used in harmony which are of the same size and appearance to the eye as are the regular and essential notes of the harmony, and can be distinguished only by a knowledge of musical composition.

\***PASSING-SHAKE.** A short, close shake, dropping from note to note by contiguous degrees.



\***PASSION MUSIC.** A term sometimes applied to music composed for Passion week, in the Catholic church.

\***PASSIONE:** *passion or feeling.*

\***PASSIONES.** Latin for **PASSION MUSIC**, which see.

**PASSEPIED or PASSEPIED,** (French.) A cheerful movement in  $\frac{3}{4}$  time,—a sort of lively minuet.

**PASTICCIO.** This word, literally meaning a *pie*, the Italians employ to designate (1.) a small opera or singing play which is compounded of pieces of music taken from different authors; and then, (2.) any compound made up of different pieces of music or fragments of larger pieces. The word, in this last sense, is synonymous with *Potpourri* and with *Quodlibet*.

\***PASTORAL,** } \*The Italian word *pas-*  
**PASTORALE,** } *torale* and our English  
word *pastoral* are both from the Latin ad-

jective *pastoralis*, meaning of or belonging to a shepherd, pertaining to a shepherd's life, rural, &c., and are both still used more or less in their primitive signification. They are used secondarily, however, to designate, (1.) a piece of poetry relating to shepherd life, a bucolic, an eclogue, an idyl; (2.) a piece of music of a rurally simple and innocently playful character, in keeping with the poetic idea of shepherd life and rural love,—a species of music that imitates, or at least exhibits, in some way, that department of life in which the shepherd moves; (3.) a small piece of dance-music of a similar character, usually written in  $\frac{3}{4}$  measure, of a pretty slow movement, and having many ligatures,—somewhat like the *Musette* and the *Siciliano*, except that it is slower than the first, and has fewer pointed eighths than the last; (4.) a species of little opera, whose subject is a scene taken from the ideal of shepherd life.

\***PASTORELLE.** The French for *PASTORALE*, which see.

\***PASTORELLO.** The Italian diminutive of *Pastorale*. When, moreover, that small piece of dance music which is called a *pastorale*, and which is usually written in  $\frac{6}{8}$  measure, is written in  $\frac{4}{4}$  measure, it is called a *Pastorello*.

**PATETICO:** *pathetic, pathetically.*

\***PAUSE.** (1.) This name is sometimes applied to what is usually called a *hold*, namely a prolongation of a note beyond its proper value. The same thing is called by the Italians a *fermata*. Its sign is a short curve with a dot under it, (♯) as in the following example:



(2.) The word *pause* is sometimes used, especially by foreigners, (the Germans, French, and Italians,) to designate what we call a *rest*. For this sense of the term, see *General Music Teacher*, § L.

\***PEALS.** (1.) Any loud, piercing sounds, as of bells, thunder, &c; (2.) technically, melodies composed for bells.

\***PECTIS.** An ancient stringed instrument which originated in Persia, but which afterwards passed over to the Bactrians, Lydians, and Phrygians, and was transformed by the Greeks into a species of harp.

\***PED.** An abbreviation for *pedal*.

\***PEDAL,** } \*(1.) That set of keys  
**PEDALE,** } in an organ which is worked by the feet; (2.) a similar apparatus in keyed instruments of the piano-forte species, whereby, when a key is pressed down, a stronger hammer, covered with leather is made to strike upon a very strong set of

strings drawn under the instrument; (3.) the treadle by which the dampers are lifted up from the strings in a piano-forte; (4.) the treadle in a harp, by means of which a set of machinery is put in motion which raises the strings, connected with the treadle, to the distance of a small second, (a half degree or so called semitone;) (5.) the name *pedal, pedale, tonic-pedal,* or *organ-point*, is sometimes given to a continued base note on which several chords, foreign to its own harmony are introduced. See **PEDALIERA**.

**PEDALIERA.** An Italian word which, in most of its significations, agrees with **PEDALE**; namely, (1.) the foot key-board of an organ and of other instruments; (2.) the treadle by which the different variations of sound [particularly from soft to loud,] are produced in a piano-forte and other like instruments; (3.) the treadle by which the bellows is worked in a parlor or chamber organ, or by which the wheel of a harmonica, and the like is put into motion; (4.) the pedal of the pedal-harp, &c. Compare **PEDALE**.

\***PEDALE BASSI:** *pedal basses.* See **PEDAL**.

\***PEDAL NOTE.** See **PEDAL**.

**PENDULUM.** For the use of the pendulum as a method of marking the time of music, see *General Music Teacher*, § LI, Remark.

\***PENTACHORD.** With the ancient Greeks, (1.) a scale or system of five tones; (2.) an instrument with five strings.

\***PENTATONON,** (Greek.) An interval consisting of five large seconds, or so called whole tones.

**PER.** \*A Latin and Italian preposition, meaning *by, through, in, for*; as e. g. *Sonata per il violino, a sonata for the violin* or *a sonata by* (i. e. to be played by) *the violin*;—*Concerto per il cembalo, a concerto for the harpsichord, &c.*

\***PER BISCANTUM.** A Latin term used by the old musicians to designate a singing or composing *in two parts*.

\***PERCUSSION.** An affected term formerly used to signify the striking of a note or a chord.

\***PERCUSSIONE.** Italian for *percussion*.

\***PERDENDO,** } Italian words which  
**PERDENDOSI,** } signify literally, *losing, wasting away, decaying*. As employed in music, they are synonymous with **DIMINUENDO**, **DECRESCENDO**, and **MANCANDO**, which see.

\***PERFECT CADENCE.** This name is applied to the cadence which is formed by the chord of the tonic immediately following the chord of the dominant or fifth of the key. This cadence is called *perfect*, because it is more satisfactory to the ear than any other.

\***PERFECT CHORD.** The term *perfect*

**chord** may apply either to a chord that is *complete*, *i. e.* has all its proper members, or to a chord that is entirely consonant and agreeable to the ear, *i. e.* a concord.

**\*PERFECT CONCORD.** This term is sometimes applied to the ordinary diatonic *fourth*, *fifth*, and *octave*, because these intervals are of such a nature that they cannot be at all enlarged or diminished without ceasing to be concordant and agreeable; that is to say, they are considered perfect, as they are, and indeed so very perfect that the slightest alteration spoils them; while, on the contrary, the third and the sixth are so far from having such an exact internal perfection that they can be altered to the distance of a small second, (semitone,) and yet remain consonant.

**\*PERFECT CONSONANCE.** See **PERFECT CONCORD.**

**\*PERFECT PERIOD.** (1.) A perfectly satisfactory close, and thus the same as *perfect cadence*; (2.) a passage of music, so constructed as to terminate in a manner perfectly satisfactory to the ear—in a manner that brings the ear to a state of rest—and consisting of at least two distinct members, as *e. g.*



The first member in this period is marked by the letter *a*, and the second by *b*. Each member, it is perceived, comes to a satisfactory close in itself; though the close in this case is not equally satisfactory with that of the full period. These members may be called *sets* or *sections*; the first may be called the *previous set*, and the second the *subsequent set*; or they may be termed the *fore-set* and the *after-set*.

The period however is very variously defined by different persons, some giving it a wider range and others a more limited one. Some define it to be any passage that comes to a definite satisfactory close, thus making a period equivalent to what we have above described as a *set* or *section*; while others state it to be a series of internally connected independent sets united together into one large set,—or, more concisely, a set made up of several members.

**\*PERFECT TIME.** This term is derived from the ancient Latin phrase, *tempus perfectum*, which denoted a three-fold time in which the *brevis* (breve or two-fold note) had the value of three *semibreves* (whole-notes.) The sign used to denote it was a whole circle, sometimes having a perpendicular stroke drawn through it, but without a point inside of it.—The *tempus imperfectum*, on the contrary, was the even or two-fold time, in which the *brevis* had only

its proper value of two *semibreves*, and which was marked by a half-circle with a perpendicular stroke drawn through it.—The term *perfect time* has sometimes been loosely used to signify any species of three fold measure.

**\*PERIOD.** See **PERFECT PERIOD.**

**PESANTE.** An Italian adjective meaning *heavy*, *weighty*. It is employed in music to signify that the passages which are marked by it are to be delivered in an emphasized manner,—that the notes where it occurs are to receive a heavy stress of voice.—*Pesante* involves the idea of a slow, measured, grave movement.

**\*PETIT CŒUR.** A French expression applied to any sacred composition in three parts.

**\*PETITS PIECES, (French.)** A general appellation for all short, easy pieces of music.

**\*PETITS RIENS.** Light, trifling compositions.

**\*PEZZI DI BRAVURA: bravura pieces.** See **BRAVURA.**

**P. F. or p. f.** Abbreviations, at one time for *piano-forte*; and, at another, for *poco forte*. Compare **PIANO FORTE.**

**\*PHONICS.** A Greek term sometimes used, instead of *Acoustics*, to designate the science or philosophy of sound.

**\*PHORMYX.** A Greek name for an ancient stringed instrument, of the lyre species.

**\*PHOTIX.** A very ancient flute-like wind instrument.

**\*PHRASE.** A phrase is any short passage of music which does not come to a satisfactory close—to a point where the ear feels at rest; as *e. g.*



**\*PHRYGIAN.** The name applied to one of the Greek modes—a mode which was particularly vehement, bold, and striking in its character.

**PIACERE (A.)—also A PIACIMENTO.** *Piacere* and *Piacimento* are both Italian substantives, signifying *will*, *pleasure*, *delight*, &c. Consequently, a *piacere* or a *piacimento* means *at pleasure*, as one *pleases*. When either of these expressions stands by itself, *i. e.* unaccompanied by any other adjunct to affect its meaning, it usually relates to time, and signifies that the passage marked with it is to be delivered without strict regard to the regular time and with an optional deviation from it.—The term a *piacere* can, however, be used in every other connection where it may be wanted. Thus *e. g.* in concerto

pieces, we not unfrequently find large so called cadenzes and other similar flourishes designated with a *piacere*, in order to signify that it is submitted to the player, either to perform the prescribed ornament or to omit it; since the whole can be left out, without any material detriment to the piece.

The following expressions, moreover, are allied to a *piacere*, and very nearly synonymous with it, namely: *a suo arbitrio*, according to his pleasure, (i. e. the pleasure of the performer;) *a suo comodo*, at convenience; *a capriccio*, according to one's fancy. So also *piacere* and *piacimento* supply the place of the antiquated expressions *a suo beneplacimento* or *beneplacito*. The Latin *ad libitum*, which itself not unfrequently occurs in music, is a literal translation of a *piacere*. Thus e. g. the superscription *flauto ad libitum* is sometimes placed over a part written for the flute, in cases where this part may, without material injury, be wholly omitted in performing the piece.

**PIACEVOLE, PIACEVOLMENTE.** In a delicate, pleasing, agreeable manner.

**PIANO.** An Italian adverb, meaning softly, mildly, in a soft, low tone of voice;—superlative *pianissimo*, extremely soft.—The abbreviation for *pianissimo* is *pp.*

**\*PIANGEVOLMENTE:** sorrowfully, in a sad and plaintive manner.

**\*PIANISS.** The abbreviation of *pianissimo*.

**\*PIANISSIMO.** See **PIANO.**

**\*PIANO-FORTE.** (1.) This term is used as the name of a well known keyed instrument;—see **CEMBALO.** (2.) It is frequently applied to a note as a mark of expression, to show, namely, that the note is to be commenced soft and then immediately increased. The abbreviation of *piano-forte* used in this case is *p. f.*, which however sometimes stands also for *poco-forte*. Compare the article **P. F.**

**PIATTI.** *Piatti* is an Italian substantive in the plural number, from *piatto*, meaning a dish, and in the plural *dishes*.—Hence the word comes very naturally to signify that particular musical instrument which it is used to designate, namely *cymbals*. See **CINELLEN.**

**\*PIB-CORN.** Another name for the Welsh wind instrument called a *horn-pipe*. See **HORN-PIPE.**

**PICCHIETTATO.** See **STACCATO** and **MARTELLATO.**

**PICCOLO, PICCOLINO.** Italian adjectives signifying small or very small, as e. g. *Flauto piccolo*, a small flute, i. e. the octave flute. See **OTTAVINO.**

**\*PIENAMENTE:** fully.

**PIENO:** full; as e. g. *pieno organo*, with the full organ.

**PIETOSO:** *pious*, devout; *compassionate*,

*merciful.* This term denotes a connected, very slow, and a very carefully accented mode of delivery. The word occurs most frequently in church music, sacred songs, &c.

**\*PIFFERO.** A fife or small flute.

**\*PIPE.** A musical reed or tube, formed of wood or of metal.

**\*PIPER.** A player on a pipe.

**\*PIPES OF PAN.** A wind instrument formed of pipes, of various lengths and diameters, bound together. In performance, it is held to the mouth.

**\*PITCH.** This term is applied to musical sounds in the sense of height.

**\*PITCH-PIPE.** An instrument employed in pitching tunes.

**PITTORICO,**—feminine **PITTORICA.**—An Italian adjective meaning *pictorial* or *figured*. See **SINFONIA.**

**PIU.** An Italian adverb signifying *more*. It occurs in different connections; as e. g. *Più presto*, quick;—*più forte*, more forte, louder;—*più tosto*,—see **TOSTO.**

**\*PIU MOSSO.** With more motion—faster.

**\*PIU TOSTO.** See **TOSTO.**

**\*PIVA.** A hautboy or cornet.

**PIZZICANDO, PIZZICATO:** *pulling, pinching*, &c. These words are used to designate the well known practice of occasionally producing the tones on a stringed instrument by pulling or snapping the strings with the finger, instead of producing them as usual, with the bow. The opposite of *Pizzicato* is *Coll' Arco*.

**PIZZICATO.** See **PIZZICANDO.**

**PLACIDO, PLACIDAMENTE:** *pleasant, gentle, kind, pleased*;—*Placido* corresponds to the French *paisible*. The meaning of the term, as a mark of musical expression, can easily be seen from its primary significations above given.

**\*PLAGAL.** The word *plagal* was formerly used, in contradistinction from the word *authentic*, to designate a certain class of the ancient Greek musical modes or keys. Those modes or keys, namely whose tones—and, consequently, the melodies made out of these tones—extended from the tonic to the fifth and octave above, were called *authentic*; while another set of modes or keys, whose tones—and of course the melodies manufactured out of these tones—extended from the dominant or fifth upwards to the octave [i. e. the octave of the tonic] and to the twelfth [i. e. the twelfth from the tonic,] were denominated *plagal*.

The respective scales of these modes or keys are as follows:

	<i>Authentic.</i>	<i>Plagal.</i>
Ionic:	C d e f g a b c	= G a b c d e f g
Doric:	D e f g a b c d	= A b c d e f g a
Phrygian:	E f g a b c d e	= B c d e f g a b
Lydian:	F g a b c d e f	= C d e f g a b e
Myxo-Lydian:	G a b c d e f g	= D e f g a b c d
Aeolic:	A b c d e f g a	= E f g a b c d e

**\*PLAIN-CHANT.** The French name of the *cantus firmus*, or plain, simple style of sacred music which characterized some of the earliest periods of the Christian church. The same kind of music is sometimes called *Plain song*.

**\*PLAIN SONG.** The same as *Plain chant*, i. e. plain, simple, slow, unfigured vocal music.

**\*PLECTRUM.** A sort of quill formerly used in playing the harp and other like instruments. The fingers are now usually employed instead of it.

**\*PLURITONE, or PLURISOUND.** A general name for any simultaneous combination of musical sounds.

**\*PNEUMATIC, (Greek.)** Wind instruments are sometimes called *pneumatic instruments*,—pneumatic being the Greek word corresponding to our English word *wind*, pertaining to wind or air, &c.

**Poco.** An Italian adjective corresponding to the Latin *Paucus*, and to our English words *small*, *little*, *few*, &c. It is often used adverbially, and occurs in many different connections; as e. g. *Un poco più presto*, a little more presto,—a little quicker.—*Pochissime*, very little.—*Poco a poco crescendo*, increasing by little and little, i. e. increasing gradually. Compare the article P. F.

**\*Poco ADAGIO:** a little adagio.

**\*Poco ANIMATO:** a little animato, somewhat animatedly.

**\*Poco PIU:** a little more; as e. g. *Poco più piano*, a little more piano.

**\*Poco PIU Mosso:** a little more mosso or moved, i. e. a little faster.

**POCO A POCO PIU LENTO:** gradually slower and slower.

**Poi:** then, after, afterward, after this, &c.; as e. g. *Poi siegue* [or *segue*] *il Rondo*, then follows the Rondo.

**\*POINT.** See DOT.

**\*POINT D'ORGUE, (French.)** A pause.

**\*POINTE or POINTEE, (French.)**—Pointed or dotted.

**POLACCA.** \*(1.) *Polacca* is an Italian name for a Polish national dance. (2.) The word has also been transferred to the melody which is performed in connection with the dance. This melody is universally admired, as a peculiarly agreeable and graceful one.—As a piece of dancing music, the polacca is always a melody in  $\frac{3}{4}$  measure, with two repeats consisting of 6, 8, 10, or more measures, and always commencing with the down-beat. The character of the polacca involves a seriousness and tenderness, allied to that peculiar, plaintive feeling sometimes existing in the case of successful love. Hence, its movement is slow,—slower than that of the minuet. Its time is usually a medium between *Andante* and *Allegro*, leaning rather to the side of the former.—At the

present period, however, particularly in Germany and in Italy, so called polite and brilliant polaccas are found, which are not intended for the polacca dance, but are employed as independent pieces of music or intermediate sets in sonatas, concertos, operas, and other larger pieces, and which do not, accordingly, adhere rigidly to the exact original form of the polacca. These are, properly, mere musical pieces of a general and indefinite character, written in the style or movement of a polacca, and hence said to be written *alla polacca*, i. e. *according to the polacca—in the polacca manner*. Thus we have *Rondos alla polacca*, *airs alla polacca*, &c. These imitative polacca pieces are distinguished from the original chiefly by the fact that the former have a quicker movement than the latter.

**\*POLIPHANT.** A stringed instrument, of Queen Elizabeth's time, which that princess is said to have very much admired.

**\*POLONAISE, } See POLACCA.**  
**\*POLONOISE, }**

**\*POLYODIA.** A Greek name, (1.) for any simultaneous combination of tones;—(2.) for harmony or any polyphonic musical composition.

**\*POLYODIC.** Consisting of several melodies or parts in harmony. See *POLYODIA*.

**\*POLYPHONIA.** This Greek word means literally a plurality of voices. It is used technically to designate a piece of music in which several voices or instruments perform simultaneously.

**\*POLYPHONIC:** of or in many voices or tones. This term is applied, in music, to a composition that consists of several parts to be performed together.

**\*POLYPLECTRUM.** A stringed instrument, resembling the spinet.

**\*POLYTHRONGUM.** An ancient musical instrument, called *polythrongum* on account of its great number of strings.

**POMPOSO:** pompous,—pompously.

**PONICELLO:** a little bridge. The word is technically applied to the bridge of a stringed instrument.—Thus the phrase *Sul ponticello—upon the bridge*—denotes that the bow is to be carried quite close to the bridge in playing. Compare the articles *TASTIERA* and *ORDINARIO*.—The word *Cavalletto* (French *Chevalet*), meaning literally a little horse, is also used as synonymous with *ponticello*; so also are *scagnello*, *scannello*, *scannetto*, (more rarely *scagnetto*), each meaning literally a little bench.

**\*PORTAMENTO.** An Italian substantive, which means literally a carrying, and which, in music, is used chiefly in connection with the phrase *di voce*. See *PORTAMENTO DI VOCE*.

**\*PORTAMENTO DI VOCE,** and sometimes simply *PORTAMENTO*. This Italian phrase literally means a carrying of the voice. It is technically employed to denote,

(1.) a holding and carrying of the voice generally, in all possible diversities of manner; but chiefly, (2.) the carrying of one tone to another in a close and connected manner,—so to speak—the melting of one tone into another. This second species of portamento is performed in the best manner, when each tone, with a perfect equality of strength, fulness, and roundness, as it were flows into the other and becomes united to it by the most nice and exact connection. The portamento di voce is a delicate and difficult ornament, which is seldom well performed.

\*PORTANDO LA VOCE. See PORTAMENTO DI VOCE.

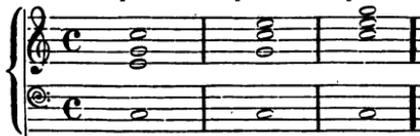
\*PORTARE LA VOCE. See PORTAMENTO DI VOCE.

\*PORTEZ LA VOIX. French for the Italian *Portare la Voce*.

\*POSITIF. A general name for a small organ without a pedal. There are several species of the positif organ.

\*POSITION. This term is applied, in music, to the arrangement or order of the several members of a chord. One position is that in which the lowest note is the number *one* or fundamental note of the chord, while number *three* is the next above, number *five* the next, and number *eight* the highest; this is called the *first* position;—another position is that in which the fundamental note is, as before, the lowest, but the next above it is the *fifth*, the next the *eighth*, and the highest the *third*; this is called the *second* position;—another position is that in which, as before, the fundamental note of the chord is the lowest, but the *eighth* is the next above, the *third* the next, and the *fifth* the highest; this is called the *third* position. Or, leaving out the base or fundamental note each time, the *first* position would be three, five, eight; the *second*—five, eight, three; and the *third*—eight, three, five. Thus:

1st position. 2d position. 3d position.



Or thus:

1st position. 2d position. 3d position.



\*POSSIBILE: *possible*; as *e. g. fortissimo quanto possibile, i. e. as strong or loud as possible*. Many briefly write, instead of this, *ff. possibile*; or merely *possibile*.

POT POURRI. See PASTICCIO.

PP. PP. OR PFP. Abbreviations for *Pianissimo*.

\*PRAESCIAE. Certain females among

the ancients whose profession it was to sing dirges over the dead.

\*PRATTICO. An Italian term for a *practical musician*.

\*PRECENTOR. A Latin name for the leader of a choir.

\*PRECEITTORE MUSICO: a *music teacher*.

PRECISIONE (CON.) *With precision, with exactness*. Composers frequently affix this term to particular portions of their compositions, for the purpose of recommending to the performer special care and exactness in executing the passages thus marked.

PREGHIERA: *prayer*.

\*PRELUDE. A short introductory instrumental performance, prefatory or preparatory to some larger performance.

PRELUDIO. The Italian for *prelude*.—*Preludiare, to prelude*, to perform a short instrumental piece previously to something.

\*PREPARATION. This word is applied in music to a certain arrangement of notes and chords in harmony whereby one is said to prepare the way for another. This arrangement or preparation consists in the fact that a note which is to be heard in a dissonant chord and which is indeed the very note that is to be the discordant one in the coming chord, is previously heard in a concord; thus:



The note of preparation or the prepared note here is  $\bar{g}$ .

\*PREPARAZIONE. Italian for *preparation*.

\*PREPARED. See PREPARATION.

\*PREPARED DISCORD. A discord whose discordant note or notes have been previously heard in a concord. See PREPARATION.

\*PREPARED SHAKE. A shake that is preceded by two or more ornamental notes, thus:



\*PRESTISSIMO. See PRESTO.

PRESTO. An Italian adjective and adverb, signifying *quick, nimble, lively, &c.* It is used in music as a designation of quick time. The highest degree of quickness is denoted by *Prestissimo*. The same thing is denoted also by *Presto quanto possibile, i. e. as quick as possible*. Compare POSSIBILE.

\*PRIMA BUFFA. The principal female performer in an Italian comic opera.

\*PRIMA DONNA. The singer who performs the first female parts in the Italian serious opera.

**\*PRIMA VOLTA:** *the first turn or the first time.* This expression is used in a case of repeat, to denote that the measure over which it is placed is to be taken the first time in performing the passage, while that, marked *volta secunda*, is to be performed the second time going through.

**PRIMO,** feminine **PRIMA:** *the first;* as *e. g. Violino primo, the first violin;*—*prima volta, the first time, &c.*—The word *prima*, moreover, is sometimes used in the sense of *above, preceding, before;* as *e. g. tempo di prima, i. e. the same time as before, in the same movement as at first;*—*Come prima, as before.*

**\*PRIMO BUFFO.** The first man in the Italian comic opera.

**\*PRIMO CANTANTE.** The first male singer in the opera.

**\*PRIMO TEMPO:** *in the first time;*—namely, when the time of a piece of music has been either accelerated or retarded, the expression *tempo primo* is frequently used, to signify that at the point where it is placed the first or original time of the piece is to be renewed.

**\*PRIM. TEMP.** Abbreviation for *Primo Tempo.*

**\*PRINCIPAL.** The name of a certain stop in an organ.

**PRINCIPALE.** An Italian adjective signifying *principal, chief;* as *e. g. Parte principale, the principal part or voice* [in the score.]—This term is most appropriately used, however, only in relation to the proper concerto part, and hence, in a flute concerto, *e. g.* the part of the concerto player is marked "*Flauto principale,*" in contradistinction from all the other parts, which are either a mere accompaniment, (*d' accompagnamento,*) or at most are subordinately associated with the principale as obligate or concerting parts (*obbligati, concertanti.*)

**\*PRINCIPIANTE.** An Italian name for a *beginner, a novice.*

**PROCELLA.** See **TEMPESTA.**

**\*PRODUCENTE.** A name given by the Italians to the fifth tone of the scale.

**PROFESSORE DI MUSICA:** *a professor of music; a musician* **EX PROFESSO;** *a musician by trade or profession;* one who attends to music as the business of his life. Compare the article **VIRTU, VIRTUOSO.**

**PROGRAMMA.** See **SINFONIA.**

**\*PROLONGED SHAKE.** This name is applied to a shake which has no specific character; it may be open or close at pleasure. Its proper places are—upon holding notes, at the termination of pauses or holds, and at the close of strains and final cadences of melodies:



**\*PROSCORDA.** An ancient Greek name for a harmonic accompaniment to vocal music.

**\*PROSLAMBANOMENOS.** The name of the lowest tone in the ancient Greek system. This tone is the one designated by our large letter *A.*

**\*PROSODIA.** In ancient music, a hymn or sacred ode.

**\*PROTRACTED MODULATION.** A modulation which, instead of passing directly to the harmony to which it would naturally lead, moves first to some intermediate harmony, and by this means procrastinates or defers the natural and appropriate harmony; thus:



The harmony which, in this example, would naturally follow the first chord, is postponed till the third.

**\*PSALM.** A sacred song,—particularly those which are contained in the sacred scriptures or are taken directly from them.

**\*PSALTERY.** A ten-stringed instrument of the ancient Hebrews.

**\*PSALTRIX.** Female singers whom the ancients employed to enliven their public festivities.

**\*PULSATILE.** This adjective is applied to instruments which are played by being struck.

**PUNTA.** Italian for the *point* or extremity of any thing; as *e. g. Punta dell' arco, the point of the bow.*

**PUNTO.** The Italian for our word *dot,* or *point* in the sense of *dot, &c.;* as *e. g. Punto a' organo, an organ point.* See **PEDALE.**

**\*PUNTO PER PUNTO.** An Italian phrase meaning literally *point for point,* or *note for note,* and employed in music to denote that the several parts of the score, in cases where it is used, consist of an equal number of notes and that opposite to every individual note in one part, there stands a note in each of the other parts.

**PYRRHIC.** A musical foot, consisting of a succession of two short notes; as *e. g.*



The pyrrhic may, accordingly, occur as well in uneven as in even measure. Its place in the measure, however, is more commonly the up-beat part; and, in vocal music, two short syllables fall to it.

**Q**

**\*QUADRIPARTITE.** An appellation applied to a musical composition in four parts.

**\*QUADRUPLO:** *quadruple, four-fold.*

**\*QUARTET, } A musical composition**  
**QUARTETTO. } in four parts, especially**

for four vocal parts;—*instrumental* quartets are frequently designated by the word **QUATTRO**, which see.

**QUARTO**: the fourth; as *e. g.* *Corno quarto*, the fourth horn.—The word *quarto* is also used as the name of what we call a *quarter-note*. See General Music Teacher, § XLVIII.

**QUASI**: as if, as it were, nearly, in a manner, like, in some measure. This word occurs in different connections; as *e. g.* *Andante quasi allegretto*, *i. e.* *Andante* nearly as quick as *allegretto*;—*Adagio quasi una fantasia*, *i. e.* *An adagio* somewhat like a phantasy.

**\*QUASI ANDANTE**. Somewhat in the *andante* manner.

**\*QUASI PRESTO**. Somewhat quick.

**\*QUART DE SOUFIR**. French for *sixteenth rest*.

**QUATTRO**: four; as *e. g.* *A quattro*, for four voices;—*A quattro mani*, for four hands.—The word *quattro* is often used as a substantive in the sense of *quartet*, particularly for instrumental quartets. Compare **QUATUOR** and **QUARTETTO**.

**QUATUOR**. This Latin numeral, meaning four, is often used as synonymous with *quartet*. Compare **QUARTETTO** and **QUATTRO**.

**\*QUAVER**. An eighth-note.

**\*QUAVER REST**. An eighth rest (").

**\*QUERIMONIA**, (Latin.) A spiritual lamentation.

**\*QUICK-STEP**. A lively march, usually in  $\frac{2}{4}$  measure.

**QUINQUE**: five. This Latin numeral is sometimes used substantively as synonymous with *quintett* or *quintetto*. Compare **CINQUE**.

**\*QUINTADECIMA**. Italian for *fifteenth*.

**\*QUINTETT**, } A piece of music for  
**\*QUINTETTO**, } five voices, or in five parts. Compare **QUINQUE**.

**QUINTO**: the fifth; as *e. g.* *Corno quinto*, the fifth horn.

**QUINTOLA**, } See General Music

**\*QUINTOLE**, } Teacher, §§ XLIX and LXXXVI.

**QUINTUOR**. The same as *quintetto*.

**QUODLIBET**. See **PASTICCIO**.

## R

**R**. This letter is sometimes used as an abridgment of *right* or *right hand*.

**RADDOLCENDO**. In a soft, sweet manner.

**RALLENTANDO**, **ALLENANDO**, **LENTANDO**, or **SLENTANDO**: *slackening*, *abating*, *retarding*, *growing slower and slower*. This word is synonymous with *Ritardando*, *Ritenuto*, *Sientando*, *Strascicando* or *Strascinando*, *Tardando*, *Trascinando*;—the opposite of *Accelerando*. Compare **MANCANDO**.

**\*RANS DES VACHES**. A celebrated Swiss air.

**RAPIDO**, **RAPIDAMENTE**: *rapid*, *rapidly*.

**\*RAPPEL**, (French.) See **RÉCLAMER**.

**\*RE**. The syllable applied to the second tone of any diatonic scale.

**\*REBEC**. A Moorish musical instrument.

**\*RECHEAT**. A series of notes with which huntsmen recall the hounds from a false scent.

**\*RECITANDO**, **RECITANTE**. A word employed to denote a *speaking* manner of performing vocal music.

**RECITARE**. See **RECITATIVO**.

**\*RECITATIVE**, } A species of vocal

**RECITATIVO**, } music which deviates very considerably, both in rhythm and melody, from the strict singing style; and very nearly approaches the speaking manner (See General Music Teacher, § C.)—A recitative which is merely accompanied by a figured base or with mere chords singly struck, is called *recitativo semplice* or *secco*, *i. e.* simple, dry recitative; and in contradistinction from this, the recitative which is more fully furnished with an instrumental accompaniment, and in which intermediate, rhythmico-melodic passages occasionally occur, is called *recitativo stromentato*, *cogli stromenti*, or *obbligato*, (*i. e.* in cases where the vocal part is accompanied with obligate instrumental passages,)—or *recitativo accompagnato*, *i. e.* a recitative with an accompaniment.

**RECITATIVO PARLANTE**. See **PARLANTE**.

**\*RECITATIVO SECCO**. See **RECITATIVO**.

**\*RECLAME**, (French.) A bird's song, a song like that of a bird.

**\*RECLAMER**, (French.) To sing in imitation of a bird.

**\*RECORDER**. An instrument similar to the flageolet.

**\*RECTOR CHORI**. Latin for the leader of a choir.

**\*REED**. The little vibrating piece of wood or metal employed on the mouth piece of a clarinet, bassoon, &c., for the production of sound.

**\*REEL**. A sprightly Scotch dance.

**\*REGISTER**. (1.) A set of pipes in an organ; (2.) a department of the human voice, as *e. g.* the low register, the middle register, &c.

**\*RELATIVE**, or **RELATED**. Tones, keys, scales, chords, &c. which have a special affinity or natural relationship to each other, are called *relative* or *related*.

**RELIGIOSO**: *religious*, *religiously*, with the expression of religious feeling.

**\*REPEAT**. (1.) The repeating or performing of a portion of a piece of music a second time; (2.) the portion of music

thus repeated. The sign for this is :S: or :

REPETIZIONE or RIPETIZIONE. See REPLICA.

REPLICA, REPETIZIONE, RIPETIZIONE, RIPRESA: repetition;—*Senza replica*, without repetition.

\*REPLICATO: repeated.

\*REQUIEM. A dirge or funeral service.

\*RESOLUTION. The passing of a dissonant note or notes from a dissonant chord into a concordant relation in a following concord, thus:



Here  $\bar{c}$ , the discordant note in the second chord—a dissonant chord—passes into  $\bar{b}$ , which forms the consonant interval of a third in the following concord.

\*RESOLUZIONE. Italian for resolution.

\*RESOLVED. See RESOLUTION.

\*RESONANCE: a re-sounding, an echo.

\*RESTS. Characters used in music to denote a cessation of sound. They are sometimes, especially by foreigners, called *sauces*. See General Music Teacher, § L.

\*RETARDATION. Retardation is, as it were, a keeping back of an approaching consonant chord by so prolonging some note of a previous chord as to carry it into the following one; thus:



Here the note  $\bar{f}$  in the second chord is carried by means of retardation into the following chord, and renders the latter dissonant, and thus the concordance of the third chord, which is properly  $\bar{c}$ ,  $\bar{g}$ ,  $\bar{c}$ ,  $\bar{e}$ , is delayed or kept back to the extent of a quarter-note or during the time of the last half of the note  $\bar{f}$ .

\*RETRO. Latin, back, backward.

R. F. or R. F. Z. Abbreviations of *Rinforzando*, or *Rinforzato*.

\*RHAPSODISTS. Ancient itinerant bards.

RHYTHM, and } See General Music

RHYTHMICS. } Teacher, §§ XLVII—

C;—higher rhythms, §§ LXVIII—LXX;—rhythmical delineations and forms, §§ LXXXIX—XCIII.

The word *rhythm* is employed in two senses; (1.) to denote a particular symmetrical, measured, equalized movement or succession of tones; (2.) to denote a particular form or combination of notes, a certain portion of a piece of music; in the first signification of the word, it design-

ates a certain species of movement; in the second, it designates that combination of notes in which this movement exists.

*Rhythmics* is a term used to denote the doctrine or instruction which pertains to rhythm, i. e. all those matters and things which pertain to the subject of time in music.

\*RHYTHMICAL: pertaining to rhythm; conformable to rhythm. See RHYTHM.

RIDOTTO, (from *Ridurre*, to reduce, to subdue, &c. and hence literally meaning reduced, subdued, &c.) This term is employed in music in the sense of adjusted, arranged, adapted, &c.—*Riduzione*, reduction, adaptation, arrangement.—*Ridurre*, *Ridotto*, *Reduzione* are used in music as synonymous with *Aggiustare*, *Aggiustato*, *Aggiustamento*,—also *Adattare*, *Accomodare*, and the like. Compare PARODIA.

RIDURRE. } See RIDOTTO.  
RIDUZIONE. }

\*RIFIORIMENTI. Spontaneous embellishments introduced by a vocal or instrumental performer.

\*RIFLETTANDO. A scenic expression, implying that the character is to accompany his singing with an air of reflection and meditation.

\*RIGADON. An animated Provençal dance whose movement requires a melody in triple measure.

RIGORE: rigor, strictness; as e. g. *Al rigore* or *Al rigore del tempo*, in the strictness of the measure—in exact time—a tempo. The opposite expression is *Senza rigore del tempo*, without strict time,—or simply *Senza tempo*, without time.

RINFORZANDO. See FORZANDO.

RINFORZO: a strengthening, &c.; as e. g. *Stromenti di* or *da rinforzo*, strengthening instruments, i. e. instruments used for strengthening or supporting the performance.

RIPETIZIONE. See REPLICA.

RIFIENO, from *Pieno*, full. *Riempire*, to fill.—The expression *Parti di* or *da ripieno*, plenary, or supplementary parts, means any part in a piece of music which is not an obligate one,—at one time in a wider sense of the word, and at another in a more restricted sense. Compare CONCERTANTE, OBBLIGATO, PRINCIPALE.

RIPRESA. See REPLICA.

RISOLUTO: resolute, determined, &c.—Technically employed, it means with an expression of firmness and resolution—exhibiting a bold and decided appearance.

RISVEGLIATO: awake; wakefully, &c.

RITARDANDO. Moving slower and slower. See RALLENTANDO.

RITENUTO. See RALLENTANDO.

\*RITORNELLO. A short prefatory or intermediate symphony.

RIVERSA. See ROVESCIO.

**RIVESCIO.** See **ROVESCIO**.

\***RIVOGLIAMENTO.** A transferring of the treble notes to the base, and vice versa, as is sometimes done in double counterpoint.

\***RIVOLTO.** Italian for **INVERSION**, which see.

**ROLLO.** A roll, a rolling, a rolling manner of striking the drum.—*Rollando, rollung.*—Sometimes the place of *Rollo* is supplied by *Tremulo, Trillo, or Vibrato*.

\***ROMANCE,** } \*A small song-like piece  
**ROMANZA,** } of vocal music, very much  
**ROMANZO,** } in the character of a *ballad*. Like the latter, the romance is a lyric narration of some adventure, but is, at the same time, purely romantic both in form and matter.—The term is often applied, moreover, to a piece of *instrumental music*, having a similar character.

\***RONDE.** French for *whole note*.

\***RONDEAU,** } *A Rondo*,—a well  
**RONDO,** } known species of music.  
*Rondino, Rondolletto,—a small rondo.*

**RONDOLETTO.** See **RONDO**.

\***ROOT.** The fundamental note or number one of any chord.

\***ROSALIA.** *A Rosalia* is the re-iteration of a passage one note higher in the scale, than as previously given.

\***ROULADE,** (French.) A rapid flight of decorative notes. See **VOLATA**.

\***ROULEMAN.** See **ROULADE**.

\***ROUND.** A species of Fugue or Catch, whose parts follow each other and yet at the same time are performed together; it is called a *round*, from the revolving manner of its performance.

\***ROUNDELAY.** A small, lively, simple, rural piece of music, first known under the name *roundelet*, and subsequently *rondel*. It returns into itself somewhat in the manner of a *rondo*.

**ROVESCIO,** *A rovescio, Al rovescio, rovescione, Alla riversa, Al riverso, &c.*—All these Italian expressions mean substantially, *reversed, reversedly, in the reversed order, vice versa, on the other side, in the opposite direction, &c.* Another Italian word of like signification is *Cancrizante, going backwards*.

Composers sometimes construct a piece of music in such a manner, that either the whole or at least a very considerable part of it can be played or sung, not only from beginning to end, but also in the reversed order—from end to beginning, or even from the leaf when turned end for end. Such a piece of music is marked by the foregoing expressions. Sometimes, moreover, the terms *un Rovescio, un Rovesciata* are substantively applied to a piece of music of this description.

**RUBATO:** *robbed.* This word, as a technical term, is chiefly employed in the figurative sense of “*robbed time*”—“*tempo*

*rubato.*” It is used to designate an arbitrary, though usually a very transient disregard of the regular time,—a liberty which perhaps a single voice indulges itself in, in order to return again immediately afterwards into the regular movement, and, it may be, to overtake in a dexterous and skillful manner, the other voices, which had meanwhile proceeded forward in regular and unbroken time,—and thus to restore in a following part of the measure, that which had been taken from a preceding part of the measure, or that of which a preceding part of the measure had been *robbed (rubato).*

## S

**S.** Sometimes used as an abbreviation of *solo*.—**T. S.** *tasto solo*.

**S.**—The letter *S*, attached to the first part of Italian words, sometimes corresponds to our English particle *di* or *dis*, the Latin *dis*, and the French *dé*.—Sometimes it directly reverses the signification of words; as *e. g. Slegato* (French *délié*) *non legato, not legato, i. e.* not in a connected and gliding manner, but rather *staccato*;—*Scordato*, the opposite of *accordato, i. e. discordant*;—*Smanicando* (French *démantcher*) *letting go the handle* (of the violin, *e. g.*);—*Sforzare, Sforzato, to weaken, weakened, become weaker, enervated*;—while *Forzare, Forzato, on the contrary, mean to strengthen, strengthened*;—see the article **SFORZANDO**.

\***SACBUT.** An ancient wind instrument.

**SALMO:** Italian for *psalm*.

**SALMODIA:** Italian for *psalmody*.

**SARABANDA,** also **ZARABANDA.** An obsolete piece of dance music.

**SCAGNELLO, SCANNELLO, SCANNETTO.** These Italian words mean literally *a little bank*, but are technically employed to designate the bridge of a stringed instrument. Compare **PONTICELLO**.

**SCALA,** } See General Music Teacher,  
**SCALE,** } § CVIII.

\***SCALA CROMATICA:** the so called chromatic scale, or scale of semitones, thus:



\***SCALDS.** A name applied to the ancient northern bards.

**SCANNELLO,** } See **SCAGNELLO**.  
**SCANNETTO,** }

**SCEMANDO.** *Diminishing, decreasing,* nearly synonymous with **MANCANDO**.

\***SCENA.** *A scene*;—a portion of an opera or of any other dramatic performance.

\***SCENA DA CAMERA.** A piece of music for the chamber.

**SCHERZANDO:** *jesting, joking, &c.*;—

**Scherzoso, playful, jocosé, frolicsome.**—These Italian words, technically employed, signify that the passages marked with them are to be delivered in a *jesting, playful, rallying manner*.—*Scherzo, a jest, play, sport*. Compare MINUETTO.

**SCHERZATO.** See SCHERZANDO.

**SCIALUMO.**—French *Chalumeau*. It is usual to designate with this name the lowest region of the tones of the clarinet, (a usage which perhaps arises from the circumstance that these low tones are sometimes of a kind of rattling character, somewhat like the tones of the shalm.) At the present period, whenever the word *chalumeau*, or *chal.* is attached to a clarinet part in a piece of music, it denotes that the notes thus marked are to be played an octave lower than they are written, in the lower octave, in the compass of the so called *chalumeau*.

In order to show subsequently, that the notes are to be played again as they are written, it is usual to employ the term "*Solito*," (i. e. "as usual,") or the term *Loco* or *Luogo*, (i. e. "in the place where the notes stand,") or even "*clarinetto*." Instead of using the word *chalumeau* in such cases, it would be well simply and uniformly to employ, both for the clarinet and for other instruments, the designation *All' ottava bassa*, or *Ova bassa*, or write under the note-lines [staff] the sign 8 . . . . .; and indeed this is sometimes done; still, however, the other term for the most part maintains its right of possession.

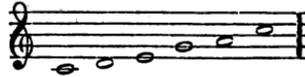
**SCIOLTO, SCIOLTAMENTE:** *loosed, loose*, (frequently *free, unbound*, corresponding to the French *dégagé, dénoué*, also *agilement, adroitement, librement*.) This word is sometimes technically used as synonymous with *Staccato* or *Slegato*, i. e. *disjoined, separated, independent, each by itself*. (See STACCATO and SLEGATO.) *Con scioltezza, with freedom, independently, disconnectedly*.—*Note sciolte, staccato notes*. Compare SLEGATO and SPIANATO.

**\*SCOLIA**, (Latin and Greek plural.)—Originally paeans, hymns or other sacred songs sung by the ancients in honor of the several divinities; afterwards, festive songs with which they cheered their banquets,—in which latter case the scolia were accompanied with the lyre, and the subjects were those of love and wine.

**SCORDATO.** The opposite of *Accordato*, i. e. *untuned, out of tune, discordant*; as e. g. *Timpani scordati, kettle drums out of tune*. Compare the article S—.

**\*SCORE.** The collective, combined mass of the staves containing all the parts or voices of any polyphonic musical composition. These staves are usually connected together by means of a brace or accolade.

**\*SCOTCH SCALE.** This species of musical scale is constructed as follows:



that is to say, the *fourth and seventh* degrees of our usual diatonic scale are omitted. The peculiar character of the Scotch music is due very much to this feature of their scale.

**\*SCOZZESE:** *Scottish, in Scotch style*.

**SDEGNOSO, CON SDEGNO, CON ISDEGNO:** with indignation, angrily, wrathfully, with the expression of anger and indignation;—nearly the same as *Irato*.

**SECCO:** *dry*. See RECITATIVO.

**SECONDO, feminine SECONDA.** Italian for *second*; as e. g. *Clarinetto secondo, the second clarinet*;—*Tromba seconda, the second trumpet*.

**SEDECIMO.** See General Music Teacher, § XLVIII.

**SEGNO:** *sign*; as e. g. *Dal segno, fin al segno, from sign to sign*.

**SEGUE.** See SIEGUE.

**SEGUIDILLA.** A Spanish national dance, with a lively melody in  $\frac{3}{4}$  measure.

**SEI:** *six*;—*a sei, for six*.

**SEMI:** *half*; as e. g. *Opera semi-seria, a half-serious opera*;—*Semi-biscroma, Semi-brevis, Semi-croma, Semi-fusa, Semi-minima, Sub-semifusa*. See General Music Teacher, § XLVIII. *Semi-tones*.—See General Music Teacher, § XXXVI. (Compare MEZZO.)

**\*SEMIBREVE.** A whole-note. See General Music Teacher, § XLVIII.

**\*SEMIBREVE REST.** See

General Music Teacher, § L.

**\*SEMI-CHORUS.** (1.) A short, light chorus; (2.) half, or any minor part of a choir.

**\*SEMI-CROMA.** See General Music Teacher, § XLVIII.

**\*SEMI-DIAPENTE.** Greek for *imperfect fifth or small fifth*.

**\*SEMI-DITONE.** A small third.

**\*SEMI-MINIM.** A quarter-note.

**\*SEMI-QUAVER.** An eighth-note.

**\*SEMI-QUAVER REST.** Thus:

**\*SEMI-TONE.** A so called half-tone, or, better, a *small second*.

**SEMPLICE:** *simple, simply*. This word, written over a passage of music, denotes that such passage is to be delivered in a perfectly simple style, without any ornaments or so called graces, and the like,—and that the notes are merely to be performed just as they are written.—*Semplicissimo, with the highest degree of simplicity, as simply as possible*. Compare RECITATIVO.

**SEMPRE.** Italian for *always, ever*; as

*e. g. Semper pianissimo, always very soft, i. e. continue to perform very softly;—Sempre più presto, continually quicker, &c.*

\*SEMPRE CON FORZA. This expression denotes that the music to which it is affixed is to be performed loud throughout.

\*SEMPRE PIANO. *Always soft, soft throughout.*

\*SENSIBLE. This appellation is sometimes given to the seventh tone of a scale or key, because it tends to make one sensible of the next tone above—the fundamental tone of the scale or key.

SENTIMENTO (CON.) With feeling, with the expression of sentiment. This term has about the same meaning as *Affettuoso* or *Con Affetto*; the latter, however, may perhaps refer more to strong and pathetic emotion, and the former more to feeling and sentiment in general.

SENZA: *without; as e. g. Senza sordini, without the dampers;—Senza replica, without repetition;—Senza organo, without the organ.* Compare the article S. O.

\*SEPTENARY. An old name given to the scale without its last or eighth tone.

\*SEQUENCE. Any series or succession of like chords, rising or falling by the regular diatonic degrees in one and the same scale; as *e. g.*



SERENADE. See SERENATA.

SERENATA: \**Serenade, a nocturno.*—This term is used to designate, (1.) any piece of music that is composed with the express design of being performed in the night; and (2.) the performance of such music in the night, or of any other music used in its place and for like purposes.

SERIO, SERIOSO: *serious, grave; as e. g. Opera seria, serious opera.*—See OPERA; *Duetto serio, a serious or grave duet; &c.*

\*SERPENT, } A wind instrument, de-  
SERPENTE. } riving its name from its peculiar shape.—*Serpentone, a great serpent.*—An improved species of the serpent is called a base-horn, *cornò-basso*;—the same instrument improved by the addition of several keys is called by the French an *Opficleide*, Italian *Oficleida*.

SESTETTO. A sextett; a piece of music for six voices.

SESTINA, rarely SESTOLA. A sextole. See General Music Teacher, §§ XLIX, LXI, LXII½.

SESTO, feminine SESTA. Italian for sixth.

SESTOLA. See SESTINA.

SESTUOR. The same as *Sestetto*.

SETTE: *seven.*—*Settimo*, feminine *Settima*, the seventh.

SETTIMOLA. A septimole. See General Music Teacher, § LXXXVI.

\*SEVENTH. (1.) An interval embracing seven degrees; (2.) the seventh tone of any scale.

SEXTETTO, SEXTUOR. Incorrect forms for *Sestetto* and *Sestuur*.

SEXTOLE. See SESTINA.

S. F., S. F. Z. Abbreviations for *Sforzando*.

SFOGATO. See SOPRANO.

SFORZANDO: *growing weaker, losing strength, softer and softer*; the opposite of *Rinforzando*.—The word *sforzare*, however, is sometimes used as synonymous with *forzare*, (French *forcer, efforcer*, to force, to constrain,) and hence the designation *Sforzato* is always equivocal; it is better, therefore, to supply its place either by some other technical term or by an unequivocal sign, namely by *crescendo* or *decrescendo*, or by  $>$  or  $<$ . Compare the article S—.

\*SHAKE. A musical ornament produced by the rapid alternation of two notes,—namely a principal note and the note above.

SHARP. See General Music Teacher, § XX.

\*SHARP SIXTH. A large sixth.

\*SHAWM. A wind instrument of the ancient Hebrews.

\*SHIFT. A change of the position of the hand on the neck of a violin or violoncello.

\*SHORT OCTAVES. A term sometimes applied to certain sets of organ pipes.

\*SI. The syllabic name of the seventh tone of any major diatonic scale.

SICILIANO. \*A piece of music of a rurally simple, but yet of a chaste and delicate character, which contains an imitation of those melodies after which the country people in Sicily were accustomed to dance. It is written in  $\frac{3}{4}$  measure—of a slow movement. It distinguishes itself, in general, from the *Pastorale*, by a slower grade of time; but, in particular, by the fact, that, of the three first eighth-notes, embraced by the first half of the measure, the first one has a point after it and the following one is correspondently shortened, while in the second half of the measure an eighth-note but rarely occurs, a quarter-note usually occupying the first two-thirds of the last half-measure and two-sixteenths the remaining third, thus:



This rhythmical form is ordinarily a distinguishing property of the Sicilian dance as well as of those musical pieces or passages which are constructed after the model of this dance and are known under the name *Sciciliano*.—*Alla Sciciliano*, in the form of a *Sciciliano*, in the style or manner of a *Sciciliano*, in *Scicilian style*.

SIEGUE, or SEGUE. This is the third

person singular of the Italian verb *Seguire*, to follow; and hence it means—"it follows;" as e. g. *Siegue subito l' allegro*, i. e. *the allegro quickly follows*.—*Siegue* is sometimes used, however, as synonymous with *Simile*.

\***SIGUES DES SILENCES**, (French).—*Signs of silence, i. e. rests.*

\***SIMILAR MOTION**. When any two or more parts in harmony proceed either both upward or both downward, their motion is said to be *similar*.

**SIMILE, SIMILI**: *similar, alike; in like manner, in the same way*. When one and the same form of notes is to be several times repeated in a continued succession, it is usual first to write this form fully in notes once or twice, and then to represent its continuation in an abbreviated form, and to write the word *simile* over or after this abbreviation; as in the following ex-

ample; thus:  *simile*.—See

article **ABBREVIATIONS**. The word *Siegue* or *Segue* is sometimes employed, in such cases, instead of *simile*.

**SINCOPA**. Italian for **SYNCOPE**, which see.

**SINFONIA**: *symphony*.—*Sinfonia concertante* or *concertata*. See **CONCERTO**.—*Sinfonia a programma* or *pittorica* are those symphonies which form picturesque or descriptive music; as e. g. Beethoven's *Pastoral Symphonies*, or his *Victorious Battle*.

**SINGHIOZZANDO**: *sighing, sobbing*.—This term, used as a mark of expression, denotes a mode of performance expressive of the feelings indicated by the primary meaning of the word.

**SINISTRA**: *the left hand*.

\***SINISTRÆ**. With the ancient Romans, *left-handed flutes*.

**SINO**. An Italian preposition, meaning *to, as far as to, &c.*; as e. g. *Sino al segno, as far as to the sign*. Compare **FIN**.

\***SINO AL FINE**: *as far as to the end*.

\***SI PIACE**: *as you please*; in such a manner as you please.

\***SI RADOPPIA IL TEMPO**. An expression denoting that the time of the movement where it occurs is to be doubled.

\***SI RIFLICA**. An expression denoting a repeat.

\***SISTRUM**. An ancient Egyptian pulsatile instrument.

\***SIXTEENTH**. An interval of two octaves and a second.

\***SIXTH**. An interval embracing six degrees of the scale.

\***SKIP**. A passing over or skipping of some of the regular degrees of the scale, in writing a melody or any single part in music.

**SLEGATO**. The opposite of *Legato*.—See the article **S**.

**SLENTANDO**. The same as *Rallentando* or *Stentando*. Compare **MANCANDO**.

\***SLIDE**. A musical ornament, usually consisting of two notes gradually ascending or descending to the principal note, thus:



\***SLUR**. A curved line drawn over or under several notes, to denote, (1.) in vocal music, that these notes are to be performed to a single syllable of the text; and (2.) in instrumental music, that such notes are to be performed in a smooth, connected, and gliding manner.

**SM**. An abbreviation for *Smorzando*, *Sminuendo*, *Smorendo*.

**SMANICARE, SMANICANDO**, (French *Démancer*.) See **MANICO**, and **S**.

**SMANIOSO, CON SMANIA**—better **CON ISMANIA**. As technically used, this term means—with the expression of *madness and phrenzy*.

**SMINUENDO, SMINUITO**: *decreasing, diminishing, &c.*; the same as *Diminuendo*. Compare **MANCANDO**.

**SMORENDO**: *dying away, waning, fading, dying*;—the same as **MANCANDO**.

**SMORZANDO**: *dying away, &c.*;—the same as *Mancando*.

**SMORZATORE**,—in the plural *Smorzatori*. See **SORDINO**.

**S. O.** An abbreviation of *senza organo*. In cases where, in musical performances in the church, the organ is allowed, for the sake of strengthening the base part, to play it in connection with the singing, it is usual to mark those passages which the organ player is *not* to play, with the expression "*senza organo*," or briefly **S. O.**

**SOAVE, SOAVEMENTE**: *sweet, sweetly; agreeably, agreeably*.

\***SOL**. The syllable applied to the fifth tone of any major diatonic scale.

**SOLENNE**: *solemn*.

\***SOLFEGGI**. An abridgment of **SOLFEGGIARE**, which see.

**SOLFEGGIARE, SOLMIZARE, SOLMIZZARE, VOCALIZZARE**. These are Italian verbs, meaning *to sing musical notes without text*, (or at most with nothing more than simple syllables, such as those of the word "*Amen*," and the like,) merely for practical exercise, for the cultivation of the voice and the discipline of the vocal organs with a view to their flexibility, power, &c.—A piece of music composed for such a purpose is called a *Solfeggio*, or *Vocalizzo*,—also *Gorgheggio*, i. e. *a throat exercise*.—The foregoing terms are also employed in another sense to denote that species of singing exercise in which one

performs the tones in connection with their syllabic names *Ut* or *Do, Re, Mi, Fa, Sol, La, Si*, or other names, used instead of these,—for the purpose of exercising himself in striking the tones of the scale.

\***SOLFEGGIAMENTI.** Vocal exercises in which the syllables *Do, Re, Mi, Fa, Sol, La, Si*, are employed. See **SOLFEGGIARE**.

\***SOLFEGGIO.** See **SOLFEGGIARE**.

**SOLI.** The plural of **SOLO**, which see.

**SOLITO.** The same as **ORDINARIO**, which see.

**SOLMISARE, SOLMIZZARE.** See **SOLFEGGIARE**.

\***SOLMIZATION.** The singing of the tones of the scale with the syllables *Do, Re, Mi, Fa, Sol, La, Si*.

**SOLO.** An Italian adjective, meaning *alone*. This word occurs in music in a great variety of significations; as *e. g.* *Sonata per il cembalo solo*, a sonata for the harpsichord alone, *i. e.* without an accompaniment;—*Soprano solo*, the soprano alone, (in contradistinction to the choir or the *tutti*).—Frequently also the word “*solo*” is applied to a particular part in a piece of music which is to appear as the principal part. When the term is thus used, it is very nearly synonymous with *concertante, obbligato, or principale*.—A voice which has to sing or to play *solo* (alone) in a piece of music is called a *solo voice*, and the singer or player who has to perform such solo parts is called a *solo singer* or a *solo player*, or simply a *solist*. The word *solo* is not infrequently used in the plural number, in cases where several voices are to perform as solo voices, whether alternately or all at the same time; as *e. g.* *A due soli, A tre soli*,—for two solo voices, for three soli voices;—(feminine *sole*, as *e. g.* *Le viole sole—the viol alone*;) *Motetto per voci sole*, a motett which is either written for singing voices, without an instrumental accompaniment, or whose voices [parts] are to be but singly manned, each having but one single singer upon it. The word *solo*, employed as a substantive, designates a piece of music written for one voice alone, or for one principal voice together with an entirely subordinate accompaniment of a second voice. Thus *e. g.* a piece of music composed for one violin, with a wholly subordinate accompanying base, designed to be performed merely by violin players themselves, is called a violin solo. Compare **TASTO**.

\***SONATA.** (1.) A musical composition for a single instrument; (2.) a short, light piece of music written merely for an exercise on an instrument.

\***SONATA DA CAMERA:** a chamber or parlour sonata.

\***SONATA DA CHIESA:** a church sonata.

\***SONATA DI BRAVURA:** a bravura sonata.

\***SONATINO:** a little sonata.

\***SONETTO.** *Sonnet*.

\***SONG.** An easy, natural, flowing vocal melody, either with or without an instrumental accompaniment. The idea of a song always implies a text and a high degree of natural simplicity.

\***SONI MOBILES.** The intermediary tones of the ancient tetrachords. These were called *soni mobiles*, because they only were moveable in the case of a change of mode, as are some of the tones in our so called minor mode.—The opposite of the *soni mobiles* were the *soni stabiles, i. e.* the two extreme tones of the several tetrachords which were never altered by a change of the mode.

\***SONI STABILES.** See **SONI MOBILES**.

\***SONNET.** An Italian diminutive for a little song.

\***SONS.** Melodies formerly sung by the minstrels of Provence.

**SONS ETOUFFÉS,** (French.) Those soft, half-stifled tones produced on the harp by partially checking the vibration of the strings with the left hand. These are sometimes denoted by the sign ⊕.

**SOPRA.** An Italian preposition meaning *above, over, on, upon*, and the like. It is used in many different connections; as *e. g.* *Come sopra*, as above;—*Ottava sopra*, the octave above;—*Sopra-dominante, Sopra-quinta*, the upper dominant or fifth;—*Sopra una corda*, on one string. Compare the article **SU**.

\***SOPRANI.** The plural of **SOPRANO**, which see.

**SOPRANO, also DISCANTO.** \*The word *Soprano* is an Italian adjective from *Sopra*—*over, above, &c.* and means literally *the above, that which is higher, superior, higher*. Hence, in music it is applied to the highest species of female or children's voices, *i. e.* to the highest species of human voice. The Italian word *Discanto*, and our English words *Discant* and *Treble* are also applied to the same. Accordingly, for the highest vocal part, in our music, we have the three names *Soprano, Discant, Treble*.—*Soprano acuto*, or merely *Sforzato* (and sometimes *Sfogato* or *Sgorgato*)—*a very high soprano*.—*Mezzo soprano*, half-soprano, a soprano that holds a middle position between soprano and alto.

**SORDINA, } A damper, and plural,**  
**SORDINO, } dampers; as e. g. Con or senza sordino,** with or without the damper; *Sordina levati*, the dampers removed;—*Si levano i sordini, or le sordine* or *gli smorzatori*, let the dampers be lifted up, *i. e.* removed from the strings.—*Sordo*, feminine *sorda*, furnished with dampers; as *e. g. Corno sordo, Tromba sorda*, the horn or trumpet with dampers;—*Timpani sordi*,

**Trombe sorde**, drums and trumpets furnished with dampers. Compare **COBERTO**.

**SOSPIRO**, (French *Soupir*.) A quarter rest—

**SOSTENUTO**. \*An Italian participial adjective signifying *sustained, supported*, and the like. It is employed in music, (1.) as a designation of time, in which case it occurs in connection with some other mark of time, and denotes a protraction of the movement, as *e. g. Adagio sostenuto*, a well sustained and somewhat protracted Adagio; but (2.) it is used also to indicate a particular mode of delivery, namely one in which the tones are to be performed in a sustained, continuous, protracted manner, being held out to the full extent of their value and closely conjoined the one to the other. *Sostenuto* means more than *Tenuto*,—that is to say, it denotes a higher degree of the property in question.

**SOTTO**. An Italian preposition and adverb, meaning *under, below, beneath*; as *e. g. Sotto voce*, under voice or under the voice, *i. e.* with a very dampened, repressed voice;—*Ottavo sotto*, the octave below, an octave lower.

\***SOTTO VOCE**. See **SOTTO**.

\***SOUND**. See General Music Teacher, § I.

\***SOUPIR**, (French.) A quarter rest—

**SPALLA**. See **VIOLA DA SPALLA**.

**SPASSAPENSIERO**. The Italians apply this name to the Jew-harp.

**SPIANATO**, **SPIANATAMENTE**. These terms are used in music in the sense of *separated, distinct from one another, separately from one another*; as *e. g. Un canto spianato, un recitativo spianato*, a piece of vocal music, or a recitative, in which the notes are peculiarly separated from each other. Compare **SCIOLTO** and **SLEGATO**.

**SPICCATO**, **SPICCATAMENTE**. The same as **STACCATO**.

**SPINET**, also **SPINNET**, } An an-  
**SPINETTA**, also **SPINETTO**. } cient key-  
ed instrument with wire strings,—a species of small harpsichord, embracing a compass of something less than four octaves. The same instrument is called by the French *Epinette*, and in Latin *Clavichordium*.

**SPIRITOSO**, **CON SPIRITO**. With spirit, with fire and animation.

\***SPONDEE**. A musical foot, consisting of two successive long tones, both of which are accented, thus:



**STACCATO**, (French *Détaché*.) \*This is an Italian participial adjective, meaning *separated, detached, disjoined*. It is employed in music to denote a short, detached, pointed and distinct manner of perform-

ing tones, which is the opposite of the legato or prolonged, gliding, connected manner of performing them. Compare the article **S**—. (Common usage in Germany refers the expression *staccato* particularly to a peculiar practice of those who play bow-instruments, namely that of performing several successive notes, in a short, separate, and pointed manner, with a single stroke of the bow, rapidly bounding up and down as it moves along;—a practice to which the Italians apply the specific appellation *Picchiettato* or *Spiccato*.) The superlative *Staccatissimo* is sometimes used, to designate the highest possible degree of that which is denoted by the positive form *staccato*, namely the striking of the notes in an extremely short, sharp, and energetic manner. Compare **MARTELLATO**, **SCIOLTO**, **SLEGATO**.

\***STAFF**, sometimes **STAVE**. The set of lines employed for the purpose of writing the tones in their different pitches.—See General Music Teacher, § XXII.

\***STEM**. The perpendicular line drawn from the heads of certain notes. It is sometimes called a *tail*.

**STENTANDO**: *lingering, holding back, delaying, protracting*, &c. This word is nearly synonymous with *Ritenuendo* or *Stentando*. Compare **RALLENTANDO** and **MANCANDO**.—*Stentato* sometimes denotes the idea of *toilsomeness, difficulty, labor*, and hence denotes a dragging, laborious mode of performance.

**STESSO**. An Italian adjective meaning *the same*. See **L'ISTESSO**.

**STICCATO**. A rebeck or three-stringed fiddle. Its French name is *Claquebois*.

**STILE**: *style*; as *e. g. Stile a cappella*, in the style of the chapel, in church style; *Stile rigoroso*, a strict, rigid style.

\***STOP**. (1.) A placing or a position of a finger on a string of any stringed instrument, for the purpose of making some particular tone; (2.) a certain apparatus in an organ whereby a set of pipes can at pleasure be stopped or prevented from sounding; (3.) the set of pipes themselves.

**STRACCICALANDO**: *chattering, babbling, talkative*. See **PARLANTE**.—(This word should not be confounded with *Strascicando*.)

\***STRAIN**. That portion of either a vocal or an instrumental composition which is comprised in one of its movements. The limits of a strain are frequently marked by double bars.

**STRASCANDO** or **STRASCINANDO**, also **TRASCINANDO**: *dragging along, moving tardily and heavily*. This term has about the same meaning as *Ritardando* or *Rallentando*. Compare **MANCANDO**.—(Care should be taken not to confound this word with *Straccicalando*.)

\***STRASCINO**. See **STRASCICANDO**.

\***STRATHSPEY.** (1.) A lively Scotch dance; (2.) the tune used in connection with this dance.

**STREPITOSO, CON STREPITO, CON ISTREPITO.** *Noisy, bustling, full of noise, blustering, &c.*

**STRETTA, STRETTO.** See **STRINGENDO**.

**STRINGENDO:** *pressing together, contracting, compressing.* This term is used in application to time in music and denotes an acceleration of it; it has substantially the same meaning as *Accelerando*.—*Stretto:* contracted, compressed, hastened.—*Lo stretto* or *La stretta*, taken as a substantive, is sometimes used as the name of all that portion (usually the last) of a piece of music which is to be delivered in quicker time.

**STRISCIANDO:** *sliding, gliding.* This term denotes a mode of performance in which one tone is, as it were, drawn into another.

**STROFA.** Italian for *Strophe*.

**STROMENTO.** Italian for *Instrument*.

\***STROMENTI DI VENTO.** Wind instruments.

\***STUDIO.** An Italian word meaning *study*, and sometimes employed as the name of a musical exercise.

**SU, SUL, SULL', SULLA, SULLO.** Different forms of the Italian preposition *Su*, combined with the definite article, and meaning *above, upon, &c.* It occurs in different connections; as *e. g. Sul ponticello, upon or near the bridge;—Sul D, on the D string; and the like.* Compare the article **SOPRA**.

\***SUB.** A Latin preposition, meaning *under*. It occurs in various connections, but always carries with it the general idea of *under, below, inferior, subordinate*.

\***SUB-DOMINANT:** *the under-dominant.* This name is sometimes applied to the fourth tone of the scale, (which is the same, in all respects except pitch, as the fifth below; and hence the name *under-dominant, i. e. the under-fifth, or fifth of the octave below.*)

**SUBITO:** *quick, sudden, hasty; as e. g. Si volti subito,—S' attachi subito,—Siegue subito, and the like.*

\***SUBJECT.** This word, musically applied, means *a general musical idea or form of tones.*—In the treatment of a musical subject, as in the treatment of a literary or any other subject, there may be a great deal of variety; but all this must have some general similitude and natural relationship to the fundamental thought.

\***SUB-MEDIANT:** *the under-median.*—A name sometimes applied to the sixth tone of a scale.

\***SUB-TONIC:** *under the tonic.* A name sometimes given to the seventh tone of the major diatonic scale.

**SUB-SEMIFUSA.** See **General Music Teacher**, § XLVIII.

\***SUITE, (French.)** Formerly a set of lessons, sonatas, &c. See **SUITES DES PIECES**.

\***SUITES DES PIECES, (French.)** A collection or book of musical pieces.

\***SUO LOCO:** *in its place.* See **LOCO**.

\***SUPER-DOMINANT.** The next tone above the dominant or fifth, namely the sixth.

\***SUPER-TONIC.** The next tone above the tonic.

\***SUPPOSED BASE.** When the lowest note of a chord is not the fundamental note or number one of the chord, but is its third, or its fifth, such note has sometimes been called a *supposed base*.

\***SUSPENDED CADENCE.** When, instead of passing immediately from the dominant chord to the chord of the key note, several modulations are previously passed through, the cadence is called a *suspended or protracted one*.

\***SUSPENSION.** The act of retaining in a chord some note or notes of an immediately preceding chord.

**S. V.** An abbreviation of *Sotto voce*,—(sometimes also of *Si volti*.)

\***SVEGLIATO:** *brisk, lively, animated.*

**S. V. S.** Abbreviations of *Si volti subito*.

\***SWELL.** The *crescendo* and *diminuendo* put together.

\***SYMPHONIOUS.** An adjective, meaning (1.) *pertaining to symphonies; (2.) concordant.*

\***SYMPHONIST.** A composer of symphonies.

\***SYMPHONY, (Italian Sinfonia, French Symphonie.)** This word, which is of Greek origin, at first meant nothing more than merely a *concordance of tones*. It was afterwards used as the name of certain vocal musical compositions; then, at a later period, it was applied to compositions which were partly vocal and partly instrumental; subsequently still it was used to designate comparatively short intermediate or introductory instrumental passages in compositions which were predominantly vocal; and at length it came to be employed as the name of an elaborate and extended composition for instruments alone. The term has been very variously applied, and as variously defined; but the significations above given are a general outline of the manner in which it has been used, while the last is the sense in which it is chiefly employed at the present period.

\***SYNCOPEATION,** } See **General Music Teacher**, §§  
\***SYNCOPE,** }  
(Italian **SYNCOPIA.**) } **XCVI—XCIX.**

\***SYNTONO LYDIAN.** An ancient Greek musical mode, of a particularly tender and affecting character.

\*SYRINGA. See PIPES OF PAN.

\*SYSTEMA PARTICIPATO. A system of tones which divides the scale or octave into twelve so called semitonic intervals.

\*SYSTEMA PERFECTUM. The Bis-dia-pason, or ancient Greek scale.

\*SYSTEMA TEMPERATO. An Italian term applied to the present received system of tones, adjusted as they are to an equalized temperament.

## T

T. An abbreviation of Tutti;—T. B. *Tutti i bassi*—all the bases; and the like. See the articles SOLO, TUTTI, T. B.—also T. S.

\*TABOR. A small drum.

\*TABORET. The diminutive of TABOR, which see.

\*TABRET. A drum of the ancient Hebrews.

TACE (SI,) or SI TACCIA. \*These are two different forms of the Italian verb *tacere*—to be silent, combined with the personal pronoun *si*—they, it, &c. The meaning of the first expression is—it is silent, and of the second—let it be silent. These expressions are often placed over individual parts or voices, when they are to pause or be silent, during any considerable portion of the entire piece. When they are intended to apply to several parts at once, they assume the forms *tacciono* and *tacciano*—THEY are silent or let THEM be silent. The Latin words *tacet* and *tacent*—it is silent, they are silent, are often used instead of these.

\*TACET. See TACE.

\*TAIL-PIECE. The article to which the strings of a violin are attached immediately back of the bridge.

\*TAIL-TELLERS. A name given to a class of old Irish bards.

\*TAMBOUR DE BASQUE. See TAMBURO.

\*TAMBOURIN, } See TAMBURO.  
\*TAMBOURINE. }

TAMBURO: a drum;—*Tamburo militare*, the usual military drum;—*Tamburo grande* or *grosso* or *Tamburone*, (see the article ONE,) also *Cassa militare*—a large drum;—*Tamburino*, a small drum, particularly the timbrel or tamborine, (see INO,) the French *Tambour de Basque*.

TARDANDO. The same as RITARDANDO, which see. Compare MANCANDO.

\*TARDO: slow.

\*TASTATURA. A name formerly applied to the collective mass of the keys of a piano-forte or organ.

TASTIERA. An Italian word, meaning the collective mass of the keys of a keyed instrument,—the key-board.—*Tastiera* is also employed as the name of the finger-board of a violin or other like instrument. The expression *Sulla tastiera* is used in

reference to instruments played with a bow, to denote that the bow, in the case of a passage thus marked, is to be applied to the strings at a wide distance from the bridge and quite near or even over the extremity of the finger-board. This mode of playing is moreover, sometimes applied to the Guitar and other like instruments. It in all cases produces a peculiarly soft species of sound. It may also be adopted in the *pizzicato* mode of performance. Compare the articles CORDA and SOLITO.

TASTO. An Italian word meaning primarily the touch, touch,—and hence very naturally a thing touched—the key of a keyed instrument;—it denotes also a band on a Guitar,—(see the article CAPO-TASTO.) The expression *Tasto solo* (sometimes merely the single word *Tasto* or *Solo*) denotes, in thorough-base, that in the passages thus marked the base only is to be played without any accompanying chords, *i. e.* merely the base keys alone. (This mark continues in force as far on as to the point where the figures of thorough-base or the so called signatures again occur—a point which we often find marked, moreover, with the word *accordia* or *chords*, (*i. e.* the chords are now again to be played,) or with the term *accompagnando* or *accompaniment*, (*i. e.* the base notes are now again to be accompanied with the chords.) Compare PEDALE, and Weber's Theory of Musical Composition, §§ 567, 574.

T. B. See T.

TEDESCO, also TUDESCO, ALLA TEDESCA: German (dance.) See ALLA.

\*TE DEUM, or TE DEUM LAUDAMUS. A particular song of praise to God.

\*TELL-TALE. An instrument attached to the old chamber organ, to show the exhaustion of the bellows.

\*TEMA. Italian for theme.

\*TEMP. Abbreviation for TEMPO.

\*TEMPERAMENT. A term applied to a systematic adjustment of the tuning of keyed instruments, with reference to the different relations of the tones. See General Music Teacher, § XIX.

TEMPESTA, also BURRASCA, or PROCELLA: a storm, a thunder-storm. (Compare SINFONIA.)

TEMPESTOSO: *tempestuous, stormy*. As a mark of expression, this word denotes a manner resembling that of a tempest,—boisterous, impetuous, &c.—*Tempestoso* is very nearly synonymous with *Impetuoso*.

TEMPO: *time*. This Italian word is technically employed to denote time in the musical sense of that word, namely a measured, symmetrical time. See General Music Teacher, § LI, and MOVIMENTO.—*A tempo*;—see the article A. All the combinations of the word *tempo* with other words are to be looked for under the latter.

\***TEMPO FRETTOLOSO.** An accelerated time.

\***TEMPO A PIACERE.** See **PIACERE.**

\***TEMPO DI BALLO:** in the time of a dance. See **BALLO.**

\***TEMPO DI CAPELLA.** See **CAPELLA.**

\***TEMPO DI MARCIA.** See **MARCIA.**

\***TEMPO DI MINUETTO.** See **MINUETTO.**

\***TEMPO DI POLACCA:** in the time of a *Polacca.* See **POLACCA.**

\***TEMPO GIUSTO:** just or exact time.

\***TEMPO ORDINARIO:** ordinary, usual time.

\***TEMPO PERDUTO:** literally *lost time*, an expression denoting a retardation or slackening of the time.

\***TEMPO PRIMO:** the original time. An expression employed to denote a return to the original and predominant time of a piece of music, after it had been temporarily deviated from.

\***TEMPOREGIATO.** This Italian participle, which literally means *delayed*, is sometimes employed to denote a slackening or abatement of the time in a particular part of a piece of music, for the purpose of giving the performer an opportunity to accommodate his performance to the expression of some particular sentiment or to introduce discretionary musical graces.

\***TEMPO RUBATO.** See **RUBATO.**

\***TEN.** Abbreviation for *Tenuto.*

\***TENDREMENT,** (French.) *Sofily, tenderly, soothingly.*

\***TENEBRÆ,** (Latin.) A musical service among the Catholics, in commemoration of the darkness which attended the crucifixion.

\***TENERAMENTE.** See **TENERO.**

\***TENERO, TENERAMENTE:** *tender, delicate; tenderly, delicately.*—*Con tenerezza, with tenderness and delicacy.*

\***TENOR,** } The higher species of  
**TENORE,** } men's voice.—A man's voice which holds about a middle position between tenor and base, is called, according as it comes nearer to the tenor or to the base, *Mezzo tenore* or *Baritono*, (*i. e. a half-tenor or baritone*).—An uncommonly high man's voice, however, which approaches the alto, is sometimes called *Tenore contraltino.*

\***TENOR-BASE.** The same as *Mezzo tenore* or *Baritone.* See article **TENORE.**

**TENOR-CLEF.** See General Music Teacher, § XXIII.

\***TENOR VIOLIN.** A low-toned violin.

\***TENSILE.** An appellation sometimes given to stringed instruments, with reference to the tension of their strings.

\***TENTH.** An interval of an octave and a third.

**TENUTO:** *held.* This word, written over notes, means that their tones are to be

held out, without the least diminution of strength and fullness, through the entire extent of the value of the notes. Compare **SOSTENUTO.**

**TER.** A Latin adverb signifying *three times.*

\***TERNARY-MEASURE:** *three-fold measure.*

**TERREMOTO:** *an earthquake.* An example of a piece of music descriptive of an earthquake is found in Haydn's "Last Words of the Savior on the cross."

**TER-UNCA.** See **UNCA.**

**TERZETTO.** *A terzett*, a piece of music for three voices. (*Terzetto* is used only in application to vocal music, *trio* being employed for instrumental.)

**TERZINA,** (more rarely **TRIOLA**.) *A triole.* See General Music Teacher, §§ XLIX and LX.

**TERZO:** *the third; as e. g. Flauto terzo,* the third flute.

\***TESTUDO.** The lyre of Mercury,—so named because it was made of shell.

\***TETRACHORD.** An old Greek term, denoting, (1.) the interval of a fourth;—(2.) a series of four tones, ascending or descending by the regular diatonic degrees.

\***THEMA.** Greek and Latin for *subject.*

\***THEORBO.** An obsolete stringed instrument.

\***THEORIST.** A scientific musician who directs his attention particularly to the remoter principles and the philosophy of the art.

\***THIRD.** An interval embracing three degrees.

**THIRTEENTH.** An interval equal to an octave and a sixth.

\***THOROUGH-BASE.** (1.) A base part written in notes and furnished with figures to denote the other parts; (2.) the system of thus writing music by figures or even of connecting figures with the base part, to represent the other parts, when the latter are also expressly written in notes.

The term *thorough-base* is often improperly employed to designate *harmony* in general.

\***TIBIA.** The ancient Roman flute.

\***TIBIÆ PARES,** (Latin plural.) Two flutes similar in pitch, but differently perforated, (one for the right hand, and the other for the left,) and played together by the same performer.

\***TIBICEN.** A Roman flute-player.

**TIBICINA.** A Roman female flute-player.

\***TIED NOTES.** Notes over or under which a tie is drawn, or which are joined together by the cross strokes of their stems.

\***TIERCE.** The interval of a third.

\***TIMBREL.** An ancient species of drum among the Hebrews.

\***TIME.** See **General Music Teacher**, §§ XLVII—C.

\***TIMIST.** A musical performer considered in relation to time; a time-keeping musical performer.

**TIMOROSAMENTE, TIMOROSO:** *timorously, fearingly, &c.; timorous, filled with fear, &c.* These terms require a mode of performance that expresses a state of mind agitated with fear.

**TIMOROSO.** See **TIMOROSAMENTE.**

**TIMPANO, (plural TIMPANI.)** The kettle-drum.

\***TINTINNABULA, (Latin plural.)** Little bells.

\***TIPPING.** An expression sometimes employed in relation to flute-playing, denoting a temporary pressure of the tongue against the roof of the mouth, for the purpose of producing a particular effect.

**TOCCATA.** \*A piece of music for the organ or harpsichord which is now almost entirely out of use. It had a large compass and was written at one time in a strict, and at another, in a free style. It may have been similar to our present capriccio or so called phantasy. Its only peculiar property was the fact that it had in it a certain particular form of notes, in the execution of which the two hands changed places with each other.

**TOCCATO.** *Toccato* was formerly used in the old trumpet music as the name of the lowest trumpet part, which, in the want of the kettle-drums, must have supplied their place. The French name for the same is *Touquet*.

\***TONIC.** The number one or key-note of any key.

\***TONICA.** Italian for *tonic*.

\***TONORIUM, (Latin.)** The ancient pitch-pipe.

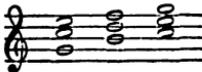
\***TON PATHETIQUE, (French.)** *A pathetic or plaintive tone.*

**TOSTO (PIU.)** *Tosto* is an Italian adjective meaning *swift, quick, soon, &c.*;—but taken in connection with the adverb *più—more*, it means *rather*. The phrase *Più tosto* occurs in different connections; as *e. g. Andante, più tosto allegretto, i. e. andante, or rather allegretto.*

**TRANQUILLAMENT, CON TRANQUILLEZZA, CON TRANQUILLITÀ:** *tranquilly, with tranquillity, in a calm and composed manner.*

**TRASCINANDO.** See **STRASCINANDO.**

\***TRANSIENT CHORD.** A chord introduced merely for the purpose of making a more easy and agreeable transition between two other chords; as *e. g.*



The middle chord here is called a transient one, because it consists of notes used mere-

ly for the purpose of making an agreeable transition from the first chord to the third.

\***TRANSPOSED.** See **TRANSPOSITION.**

\***TRANSPOSITION.** The changing of a piece of music from one key to another, by writing, playing or singing it one or more degrees higher or lower.

\***TRAVERSA.** An appellation applied to the *German flute*, on account of its being blown cross-wise or on the side, instead of being blown at the end.

**TRE.** Italian for *Three*; as *e. g. A tre, for three, i. e. for three voices or parts;—Tre volte, three times; &c.*

\***TREBLE.** The highest vocal part,—called by the Italians *Soprano*.

\***TREBLE-CLEF.** See **General Music Teacher**, § XXIII.

\***TREMANDO.** *Tremblingly*, in an agitated, trembling manner.

**TREMOLO.** An Italian substantive which means primarily *a trembling*. As technically used in music, it means, (1.) a certain waving recurrence of increase and diminution in the strength of a continued tone, in connection with which sometimes the character of the sound is somewhat varied, and even the pitch is occasionally very slightly and imperceptibly raised or lowered. This manner of performing a tone imparts to it a peculiar elegance and charm, by which (as Sulzer very happily expresses the matter,) it differs from an unvaried and uniform tone, much in the same way as, in the art of drawing or painting, the flexible, yielding contour and the waving line, differ from a sketch stiffly drawn with rule and compasses.—(2.) The word *tremolo* is sometimes used as synonymous with *Rollo*, which see.—(3.) Sometimes *Tremolo* is used for *Vibrato*.

\***TREMULANDO.** See **TREMOLO.**

\***TRIAD.** A name sometimes given to the common chord of *one, three, five*.

\***TRIADÉ SEMIDIATONICA.** A common chord, consisting of two small thirds, *i. e. a small or so called imperfect fifth*.

\***TRIA HARMONICA.** A triad or common chord.

\***TRIANGLE, } A musical instrument,**  
**TRIANGOLO, } consisting of a small,**  
 three-sided steel frame, played by being struck with a rod.

\***TRIBRACH.** A musical foot, consisting of three successive short notes. These notes must be equal among themselves, but may be any short notes whatever, as *e. g.* either eighths or sixteenths. They usually occur on the up-beat, and chiefly in a piece of vocal music, when a strophe or stanza commences with three short syllables.

\***TRILL.** A shake.

\***TRILLANDO:** *trilling, trillingly, by trills, in a trilling manner.*

\***TRILLETTA.** A little trill.

**TRILLO:** *a trill*. On such instruments as the common drum, the kettle-drum, the triangle, &c. the trillo or trill is a mere roll—a *vollo* or *vibrato*. See **ROLLO** and **VIBRATO**.

**TRIO.** A piece of instrumental music for three performers or in three single parts. The term is sometimes applied also to a piece of vocal music for three voices. See **TERZETTO**.—The application of the word *trio* to the so called *alternativo* (see the article) arises from the old practice of always writing the latter in three parts (like a *trio*.)

**TRIOLA**, } See General Music Teach-  
\***TRIOLE**. } er, §§ XLIX and LX. Compare **TERZINA**.

\***TRIOLET**. French for **TRIOLE**, which see.

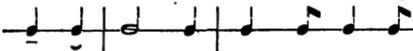
\***TRIPLE CROCHE**. See General Music Teacher, § XLVIII, *Note*.

\***TRIPLE TIME**. See General Music Teacher, § LVIII.

\***TRIPLET**. The same as **TRIOLE** and **TRIOLET**, which see.

\***TRIPLUM**. An old name for the treble.

\***TROCHEE**. A musical foot consisting of a long and a short note, or of an accented and an unaccented note. Hence a trochee may occur either in two-fold or in three-fold measure; six-fold measure consists of two such feet in a measure; as *e.g.*



\***TROLL**. This term is sometimes applied to a species of singing in which several parts are taken up separately and in succession, while yet they are performed together;—a sort of catch singing.

**TROMBA:** *trumpet*. It is particularly practised in Germany to designate the lower trumpet parts by the term *tromba*, in contradistinction from the higher or *clarino* parts. (See the article **CLARINO**.)—The distinction, however, between the two terms *Clarini* and *Trombe* is not at the present period strictly observed; but, on the contrary, one writes indifferently, at one time, *Due clarini*, and, at another, *Due trombe*. Compare **TROMBETTA** and **TROMBONE**.

\***TROMBETTA**. A diminutive of **TROMBA**, which see.

**TROMBETTA:** *a trumpet*, or strictly *a small trumpet*. (See the article **ETTO**.) *Trombetta* is an obsolete name of the smaller and higher species of the trumpet. Compare **TROMBA**.

**TROMBONE**, plural **TROMBONI:** *a trombone*, a particular species of trumpet. The difference between the trombone and the ordinary trumpet consists in the fact that the tube of the former gradually widens from the mouth-piece to the muzzle, while that of the latter does not, but only sud-

denly becomes wide just at the end.—There are several varieties of the trombone; as *e.g.* *Trombone-alto*, an alto trombone;—*Trombone-tenore*, a tenor trombone; &c.—The expression *Trombone-soprano* does not occur, but *Cornetto* takes its place. (See the article **ONE**.)

\***TROMBONO**. See **TROMBONE**.

\***TROMBONO PICCOLO**. A small sacbut.

\***TROOP**. A quick march.

**TROPPO**. An Italian adverb signifying *too much*, an *excessive degree*; as *e.g.* *Allegro non troppo*, *i. e. allegro*, but yet not too much so;—*Presto ma non troppo*, *i. e. Presto*, but not excessively so.

\***TROPPO CARICATA:** *too much loaded*; an expression sometimes applied to an aria or air, when it has too heavy an accompaniment.

\***TROUBADOURS**. The early poet-musicians or minstrels of Provence. See **BARD**.

\***TRUMPET**, (Italian **TROMBA**.) A well known wind-instrument. Compare **TROMBONE**.

**T. S.** An abbreviation of **TASTO SOLO**.

\***TUBA**. A species of trumpet.

**TUDESCO**. See **TEDESCO**.

\***TUNE**. (1.) A piece of music; (2.) exact intonation; (3.) accordancy of tones.

\***TUNING**. (1.) The putting of a musical instrument in tune; (2.) this word is sometimes used substantively in the sense of **TEMPERAMENT**, which see.

\***TUNING-FORK**. A small steel instrument with two tines, used for the purpose of ascertaining the pitch of particular letters or tones, or for pitching tunes.

\***TUNING-HAMMER**. The utensil with which the strings of a piano-forte or harp are put in tune.

\***TURN**. A musical ornament, consisting of three notes, namely one on the next degree above the principal note, another on the same degree with the principal note, and the third on the next degree below. There are three principal varieties of the turn, to wit: the *Full turn*, the *Partial turn*, and the *Inverted turn*,—all which see in their proper places.

\***TUTRICE MUSICA**. A musical instructor.

**TUTTI**, feminine **TUTTE**. Italian adjectives in the plural number, meaning *all*; the opposite term is **SOLO** or **SOLI**. The term *tutti* or *tutte* is employed in cases where *all* the singers or players are to perform, instead of a single individual or of single individuals—one only on a part.

\***TWELFTH**. An interval consisting of an octave and a fifth. The term *twelfth* is also used as the name of a particular stop in an organ.

\***TYE** or **TIE**, plural **TIES**. (1.) Curved lines drawn over or under two or more

notes which are on the same degree of the staff, for the purpose of connecting them together into one continuous note; (2.) the cross-strokes drawn through the stems of

certain notes, as *e. g.*  &c.;

(3.) the word *tie* is sometimes used as synonymous with *slur* and in this case means any curve which is used in vocal music to show that particular notes are to be performed to a single syllable of the text, or in instrumental music to indicate a smooth, gliding, connected manner of performing the notes.

## U

\***UGUALE**, a false spelling for **EGUALE**, (from the Latin *Equalis*.) An Italian adjective meaning primarily *equal*. The word is sometimes used in music to denote a strictly equalized and regular movement—exact, even time.

**UNACCENTED**. See General Music Teacher, §§ LXVI and LXVII.

**UNCA, BIS-UNCA, TER-UNCA**. See General Music Teacher, § XLVIII.

\***UNDULATION**. A certain waving motion of the voice sometimes adopted in performing passages or pieces of a particularly sentimental and pathetic character, with a view to effect.

\***UNISON**: *oneness of sound*. The union of two or more tones on one and the same degree of the scale.

\***UNIS**. An abbreviation of *unison*.

**UNISONO**, (plural **UNISONI**.) The Italian word for *unison*.—*All' unisono, in unison*;—*Oboi all' unisono dei violini, the oboes in unison with the violins*.—The term *unisono* is not only used in application to several voices sounding in actual unison, but is sometimes taken in a somewhat more extended sense to designate the performance of two or more voices sounding in octaves.—In thorough-base writing, the syllable **UN** is sometimes used instead of *Tasto solo*. Compare General Music Teacher, § XXXII.

\***UNISONANT**. In unison.

\***UNISONOUS**: *pertaining to unison*, or *in unison*.

\***UNIVOCAL**. This appellation was formerly sometimes applied to octaves, double octaves, &c.

\***UN POCO RITENUTO**: *a little ritenuto*. See **RITENUTO**, and **RALENTANDO**.

\***UT**. The syllable applied by Guido to the lowest tone of his hexachord. This *ut* was afterwards employed as the first of the seven syllables applied to the scale in its present form and is by the French still retained. The Italians, however, and with them the Germans and others, have long since used *Do* in its stead.

## V

**V**. This letter is sometimes used as an abbreviation for *Violin*; as *e. g. V. Primo, the first violin*.

\***VA**. *Va* is an Italian verb in the second person singular, from *Andare—to go*, and hence it means *go, go on, proceed*, &c. It is sometimes used in music in connection with other words and phrases; as *e. g. Va con spirito, i. e. proceed with spirit, go on in a spirited, animated manner*.

**VACILLANDO**: *fluctuating, wavering, vacillating*.

\***VALSE**. Italian for *waltz*.

\***VALUE**. An appellation applied to notes, in the sense of *length, i. e. length in respect to time*.

\***VARIAMENTO**. In a varied manner.

\***VARIATIONS**. When a simple melody or a general musical subject is several times repeated, with some slight variations of form in each instance, and is in this way carried through successive and constantly varied combinations of ornamental notes, all such changes and modifications effected in the primitive melody or subject, are technically called *Variations*.

\***VARIAZIONI**. Italian for *Variations*.

**VARIATO**: *altered, varied*;—*Variazioni, variations*.

\***VAUDEVILLE**, (French.) Originally a kind of Ballad. The term has subsequently been applied, in a general sense, to the concluding scenes of comic operas and other musical dramas.

**VELOCE, CON VELOCITA**: *quickly, rapidly; with rapidity, with velocity*.—Superlative *Velocissimo, Velocissimamente*.

\***VERSE**. This term is sometimes employed in the sense of the Italian *Solo* or *Soli*, to denote that each part is to have only a single voice on it.

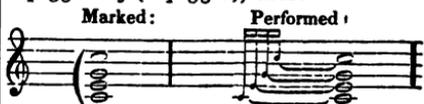
\***VERSE ANTHEM**. An anthem commencing with *soli* or *verse* parts. See **SOLI** and **VERSE**.

**VERSETTO**: *a verset, a little verse*.

\***VERSI SCIOLTI**. Italian blank verse; that verse in which those portions of the Italian operas are generally written which are intended to be delivered in recitative.

**VERSO**. Italian for *a verse*.

\***VERTICAL SLUR**. A slur or curved line drawn perpendicularly in front of a chord, to denote that it is to be performed *arpeggiately* (*arpeggio*,) thus:



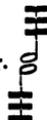
See **ARPEGGIO**.

\***VESPERI**. The evening vocal service of the Catholic church.

\***VESPERTINI PSALMI**. Evening hymns of the Catholic church.

**VIBRATO.** \**Vibrato* is an Italian passive participle from the verb *vibrare*, to *dart*, to *brandish*, &c., and hence means *darted*, *brandished*, &c. It is sometimes used in music to denote a violent, sudden, darting manner of striking a tone and thus is synonymous with *Forzando* or *Sforzato*. In some cases, however, this term is employed to denote a whirling, rapid, and as it were vibrating manner of performing

quick notes, as e. g.



\***VIIETATO:** *prohibited, forbidden.*

**VIGOROSO, VIGOROSAMENTE, CON VIGORE:** *vigorously, with strength and energy, energetically.*

\***VILLANELLA.** An old rustic dance tune, distinguished by the peculiarity of its being always repeated with variations.

\***VIOL.** See **VIOLA.**

**VIOLA, VIOLA DI BRACCIO, ALTO-VIOLA, VIOLETTA.** \*The word *Viola* [*viol*] designates a species of stringed instrument otherwise called an *Alto-viol*—an instrument in the form of a violin, only larger. The name *Viola di Braccio*—the *viol of the arm*—the *arm-viol* is applied to this instrument to distinguish it from a larger instrument, now out of use, which was called a *Viola da Gamba*—the *viol of the leg*—the *leg-viol*, and which supplied the place of our present violoncello; and also to distinguish it from still another instrument called *Viola di Spella*—the *viol of the shoulder*—the *shoulder-viol*, an instrument which was smaller than the *Viola di Gamba*,—about midway between it and the *Viola di Braccio*,—and which was appropriate to the tenor and thus was a sort of Tenor-viol, while the *Viola di Braccio* or *Alto-viol* belonged rather to the Alto.—In the appropriation of instruments to particular parts which is current at the present period, the so called *Alto-viol* is applied also to the third voice or part, (the tenor,) and thus is in a manner no longer an *Alto* but a *Tenor-viol*.—The word *Viola* or *Viol* seems to be the general name of all stringed instruments of a similar form to that of the violin. The names of all these instruments are merely diminutives and augmentatives of the word *Viola*; as e. g. *Violino* or *Violin*;—*Violono* or *Double-Base Viol*;—*Violoncello* or *Base-Viol*;—*Violetta*, a small *Alto-viol*. (See the articles **ELLO—ELLA, ETTO—ETTA, INO—INA, ONE.**

\***VIOLARS.** A name formerly given to itinerant performers on the viol who accompanied the recitations of the troubadours, &c.

\***VIOLA DI BRACCIO:** the viol of the arm,—so called from the circumstance that

it was held upon the arm in playing. See **VIOLA.**

\***VIOLA DA GAMBA:** the *viol of the leg*,—so called because it was held between the legs in playing. See **VIOLA.**

\***VIOL D' AMOUR,** } Literally the *viol of love*,—a name formerly applied to a stringed instrument of the violin species, which is not now in use. It was larger than the violin, and received its peculiar name from the circumstance that it was characterized by a peculiar sweetness of tone.

**VIOLA DA SPALLA:** the *viol of the shoulder*,—so called from the manner of holding it in playing.

**VIOLETTA.** See **VIOLA.**

\***VIOLETTA MARINA.** A stringed instrument resembling the *Viol d' amour*.

\***VIOLIN.** A well known stringed instrument whose name is derived from the Italian word *violino*, which latter is a diminutive of *Viola*. See **VIOLA.** The violin has four strings, the lowest of which is tuned to *g*, the next higher to *d*, the next to *a*, and the highest to *e*; thus:

1st or lowest string. 2d str. 3d str. 4th str.



**VIOLINIST.** A performer on the violin.

\***VIOLINO PRINCIPALE:** the *principal violin*. The first violin in a performance is sometimes so called.

**VIOLONCELLO.** \*This term, literally meaning a *little violono*, designates a well known stringed instrument sometimes called also a *Base-viol*. See **VIOLA.** The four strings of the violoncello are tuned as follows: the first or lowest to *C*, the second to *G*, the third to *d*, and the fourth to *a*; thus:

1st or lowest string 2d str. 3d str. 4th str.



**VIOLONE,** } \*These Italian words, **\*VIOLONO,** } which literally mean a *large viol*, are used to designate the so called *contra-base-viol*. The Italians apply also the following names to this instrument, to wit: *Contrabasso*, *Contrabasso*, *Controbasso*, *Controviolone*.

\***VIRELAY.** A *vaudeville*. See **VAUDEVILLE.**

\***VIRGINAL.** An old keyed instrument, which is supposed to have been the original of the spinet.

**VIRTU, VIRTUOSITA,** (from the Latin *Vir, Virtus*.) These words literally mean *manliness, valor, bravery, dexterity, skill.*

As employed in music they mean *skill in art, professional skill*, or, so to speak, *artistic skill*; and thus they are nearly synonymous with *Bravura*.—An artist who possesses *virtù* or *virtuosità*, or—so to speak—*virtuosity*, is called a *virtuoso*.—Sometimes the word *Virtuosone* is used, (though rather in a jesting way than seriously,) in the sense of a *great virtuoso*.—(See ONE.) In Italy even an insignificant player or singer is sometimes diminutively called a *Virtuoso*; whereas, one who really understands music is distinguished by the title *Professore di Musica*. In the language of common conversation, the augmentative *Professorone*, and even *Professorona*, is sometimes employed.

**VIRTUOSO.** See VIRTU.

\***VITE.** A French adjective signifying *quick, lively, animated, &c.*

**VIVACE, VIVO:** \**quick, swift, lively, &c.* These terms are applied both to *quick time* and to a *lively, animated mode of delivery*.—*Con vivacità, Con vivezza:* with life, with animation, with vivacity. The superlative of these terms is *vivacissimo—lively, &c. in the highest degree.*

\***VIVACETTO.** The diminutive of *vivace*, meaning a *little lively, somewhat quick.*

\***VIVACISSIMO.** See VIVACE.

\***VIVO.** See VIVACE.

\***VOCAL:** *belonging or relating to the (human) voice;—done with the (human) voice*; as e. g. *Vocal music, i. e. music performed with the voice;—vocal performance, i. e. a performance executed by the voice or by voices; &c.*

\***VOCALIST.** A singer.

\***VOCALIZE.** To *Vocalize* properly signifies to *perform with the voice*. The word is technically used, however, to denote—(1.) a performing of musical tones with the sounds of the vowels; (2.) any textless singing which is designed merely for the exercise and improvement of the voice, or for the acquisition of vocal skill. This last is the sense in which the corresponding Italian word (*vocalizzare*) is chiefly employed, and is the more appropriate technical use of the term.

**VOCALIZZO.** See SOLFEGGIARE.

**VOCE.** Italian for *voice*.—*A mezzo voce—with a medium quantity of voice—with a half voice, &c.*

\***VOCE DI CAMERA:** *a chamber voice, i. e. a voice adapted to the performance of chamber or parlor music.*

\***VOCE DI PETTO:** *the breast voice, i. e. the lower register of the human voice, that register which is the most natural in adult age.*

\***VOCE DI TESTA:** *the head voice, i. e. the high register of the voice,—the falset in male voices.*

\***VOCE SOLA:** *the voice alone, i. e. the voice without accompaniments.*

\***VOICE.** In addition to the primary and usual signification of this word, it is frequently employed in the two following technical senses;—(1.) to denote the peculiar, characteristic sound of an organ pipe; (2.) to designate an individual part in any polyphonic musical composition, as e. g. *the upper voice, i. e. the upper part,—the middle voices, i. e. the middle parts—tenor and alto,—the under voice, i. e. the under part—the base.* In like manner we speak of a piece of music that has *four voices*, meaning thereby that it has *four parts*. This use of the word *voice*, which moreover applies not only to vocal but also to instrumental parts, is borrowed from Germany. Inasmuch as we are so conversant with the German music and German musical literature, and especially as we are probably destined to be more and more so, it seems desirable to recognize this universal usage of that country in designating the parts of the score.

\***VOICING.** A term applied to that adjustment of the parts of an organ-pipe which gives the latter its pitch and its peculiar character of sound.

\***VOIX ARGENTINE,** (French.) *A silvery voice, i. e. a clear, fine toned voice.*

\***VOIX MONOTONE:** a monotonous voice.

\***VOLATA.** Italian for *flight*. The word is used in music to denote what we technically call a *flight*, namely a musical ornament which consists of a rapid flight of notes.

**VOLTA.** \*This Italian word means, in addition to its other significations, a *time, a turn, &c.*, and is employed in music in this sense; as e. g. *Prima volta* or *La prima volta—the first time;—Seconda volta—the second time.*

\*The terms *Volta prima* and *Volta seconda* are used in the case of a repeat; the former denotes that the notes over which it is placed are to be performed the first time going through, while the latter signifies that the notes over which it is placed are to be performed the second time going through.

**VOLTARE:** *to turn, to change, to turn round, to turn over, &c.*; as e. g. *Si volti or voltisi,—turn (the leaf) round or over.*

**VOLTI.** See VOLTARE.

\***VOLTI SUBITO:** *turn (the leaf) quickly.*

**V. S.** An abbreviation of *Volti Subito*.

\***VOLUME.** This word is used in music in the sense of *quantity or fullness*; as e. g. *Volume of voice, i. e. quantity of voice.*

\***VOLUNTARY.** The word *voluntary* is substantively employed in music to designate an extemporaneous performance on the organ, introductory to some other performance. These pieces, however, are not always extemporaneous, many of them

being previously written and published in books.

\***VOX ACUTA**, (Latin.) *A high or acute voice.*

\***VOX GRAVIS**, (Latin.) *A low or grave voice.*

**VV.** or **VVNI.** Abbreviations for *Violini*, violins or the violino.

## W

\***WALTZ.** A German word, meaning—(1.) a particular species of dance; (2.) the tune used in connection with this dance;—the latter is usually written in  $\frac{3}{4}$  measure, and is performed *allegretto*.

\***WAITS**, (originally *Wahts*,) sometimes spelled **WAYGHTEs**, and **WHAIGHTES**. This term was at first applied to a set of musical watchmen in England, who guarded the streets of cities and towns. It is said that in the year 1400 they were established with regular salaries, and though afterwards suppressed by the Puritans, were re-established again in the year 1600. The term was afterwards applied to those who paraded the streets and performed music in the night for other purposes and on other occasions.

\***WELCH HARP.** An ancient instrument which has been variously changed in the course of time, but which has now about an hundred strings. It is said that the keys chiefly adopted by the Cambrian harpers are those of *C, G, D, A, major*, together with their relative *minors*.

\***WIND-INSTRUMENTS.** This is a general appellation applied to all instruments whose tones are in any way produced by wind or a current of air, as *e. g.* the organ, the flute, the clarinet, and many others.—

The term *inflatile* is sometimes applied to the same class of instruments.

\***WORK (TO.)** This term has sometimes been applied to the movement of a part in the score when it has a great many notes to go through, *i. e.* a great many short notes, while other parts move slowly with long notes.

\***WRIST-GUIDE.** A name given to that part of Logier's chiroplast which guides the wrist.

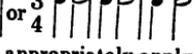
## Z

**ZAMPOGNA.** The Italian name of the *Shalm*.

**ZARABANDA.** See **SARABANDA**.

**ZELOSO, CON ZELO:** *zealous, earnest, engaged; with zeal, with earnestness and animation.*

**ZOPPA (ALLA.)** *Zoppa* is the feminine singular of the Italian adjective *Zoppo*—*lame*, and hence the expression *Alla zoppa* means—in a lame or limping manner, limpingly. Musical composers are in the habit of sometimes affixing this rather singular mark of expression to those pieces or passages of music whose rhythmical movement is to represent something of a limping, hobbling character and is of course to be executed correspondently with such an idea, as *e. g.* in the manner of syncopes and other rhythmical inversions, thus:

4  or 3   
4  or 4 

(The term would most appropriately apply to  $\frac{5}{4}$ ,  $\frac{7}{4}$ , and other like species of measure. See General Music Teacher, § LXXIV.)

\***ZUFOLLO.** An Italian name of the *Flageolet* or *Flageolet*.

☞ Inasmuch as the foregoing Dictionary of Terms contains many words and phrases which are explained in the main body of the work, it may be used in connection with the table of contents and the general index for purposes of reference. Indeed it is important that it should be thus used, because it embraces many terms which do not occur in either of the other reference tables.









SEP 13 1932

